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Victoria Road, Margate.

31st Dec. 1896

Sir,

I send by this post a copy of a Manual for Teaching Articulation and Lip Reading to the so-called "Deaf Dumb" in the hope that you may find space to insert a short review of it. It is I believe, so far, the only work on the subject yet published which shows the modes of procedure of the process by which these are acquired may be given.

Yours faithfully  
R. Elliott

The Editor  
of the "British  
Medical Journal."

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A  
SERIES OF LESSONS  
IN  
ARTICULATION AND LIP-READING,  
CONTAINING  
FULL INSTRUCTIONS FOR TEACHING THE VARIOUS  
SOUNDS OF SPOKEN LANGUAGE,  
WITH COPIOUS EXERCISES;  
INTENDED AS A GUIDE FOR TEACHERS AND FRIENDS  
OF  
DEAF CHILDREN,  
AND  
A MANUAL FOR PRACTICE, IN LEADING TO THE  
ACQUIREMENT AND RECOGNITION OF SPEECH.

BY  
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## PREFACE.

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THE present work is an attempt to supply a connected and graduated series of lessons in Articulation and Lip-Reading for the Deaf, as an aid both to the teacher and the pupil. It has existed for some years in manuscript form ; and the course of instruction it lays down has been successfully used with the author's own pupils. It aims to teach the essential sounds of the English language, in such sequence, and with such exercises and practice, as may best conduce to the gaining of intelligible utterance.

The great majority of our pupils labour under the serious disadvantages which practically complete deafness from birth entails. How great these are, only those who are intimately acquainted with their condition can fully realize. It is not reasonable to expect on their part, however great the skill of teachers or the intelligence of pupils, the perfect utterance which is required of and gained by those who are in possession of Nature's own appointed means for its acquirement. If fairly intelligible utterance in a not unpleasant tone of voice be gained with the average deaf pupil, we may well be satisfied with the result, considering the imperfection of the means employed, and the immensity of the whole work of education in his case. It is true that as a valued encouragement to the strenuous exertions of the teacher, and by reason of favourable conditions, much more than this is often accomplished ; but we do not expect the exceptional progress of the

comparatively few, to be the rule for the many. In addition, if we can induce in our pupil the ability to recognise in the facial motions made in the utterance of sounds, their word equivalents, and with such certainty that he requires only occasionally the repetition of a word, or the writing or spelling of a new and unknown proper name, we may congratulate ourselves that he is placed, in the way of receiving ordinary communications, as nearly on a level with his more highly endowed fellow-creatures as his circumstances admit of. And, provided the conditions are favourable, this point can be reached with the average pupil.

In providing for the instruction of his pupils, and in presenting the matter of it, as is here attempted, the author has held that the minute distinctions which are often drawn between the various shades of sound, together with the nice discrimination with which it is sometimes attempted to shew the action of the vocal organs in making the various articulations, do not fall within the scope of practical teaching. He holds that, however interesting and important these may be from a theoretical point of view, and for the teacher's own needs, they contemplate a point of progress unattainable by the great majority of congenitally deaf pupils. The simplest classification, the easiest explanation, are for our present purpose the best, alike for the teacher and the pupil. To import into the instruction of the deaf the teaching which is appropriate in the case of those who, having all their senses, are to be trained for the Church, the Bar, or the Stage, is to enumber the ground needlessly, and cannot conduce to general success.

The endeavour has been made in this work to give to the inexperienced teacher such practical aid as may be useful in his laborious work, and to the learner a copious series of exercises with the view of inducing correctness and facility of utterance. The remarks to teachers are embodied in the lessons themselves, with the idea that they are likely to be most useful when given in connection with the particular points at which difficulties may arise. The exercises consist, except in the early lessons, of words or parts of words. There is plenty of scope within these bounds for all the practice that is necessary, and no need to use impossible or unusual combinations of sounds. The phonotypes used are such as occur the most constantly, and are chosen with the view of aiding the pronunciation as much as possible, while the diacritical marks are those most commonly used in dictionaries.

The various sounds are put in the sequence which the writer's experience has shewn to be conducive to their easy acquirement. And no principle better than this has been laid down, as yet, for their succession. The order has varied with different teachers, and as good results have followed from one and another, the order in which they are taught is not a matter of vital importance. That followed in these lessons, will be found, it is hoped, to have at least the merit of simplicity; it has stood a long test of practical experience with successful results.

In regard to Lip-Reading so called—that is, the art of reading the speech of others by the observation of the visible effects made by verbal utterance on the organs of speech and the muscles of the face—the instruction goes

on simultaneously with that in articulation. In teaching by what is called the Oral System, it is not only a means of communication, but also the main instrument of teaching. It is necessary, therefore, that it should be as fully available for the latter purpose as it can be made, especially with our young pupils. The system of teaching implies that it should be *continually* used. Unless this is the case, and the pupil has such constant practice, we cannot expect that reasonable degree of certainty in communication, without which it cannot be relied upon as a means of general intercourse. Our younger pupils have little or no knowledge of words or the forms of language, and have mainly or entirely to rely upon the visible actions of the organ of speech for the identification of the component sounds of words. We, therefore, ask for them a fuller and more distinct view of those actions of the organs which are hidden or half hidden from view, and of such actions as are too rapid for untrained recognition in ordinary utterance, than is allowable in more advanced teaching. To put it in other words, we require that they be spoken to by their teacher much more slowly and with a greater degree of plainness than can be expected from ordinary people, or than we hope they will eventually require. We speak to them with greater deliberation and more distinct enunciation of the peculiarities of each component sound of the word. This may seem to be contrary to the views of some advocates of oral teaching, who have said, "Speak naturally to your pupil from the first." If by this is meant, that the teacher shall give as little clue to the recognition of the visible characteristics of the sounds in words as is given in the rapid utterance of ordinary

speakers, the present writer differs entirely from it. To follow such a practice is to begin at a point at which we should end, to require of our pupil at the outset an ability which can only be gained by long and patient instruction, and to make this task of gaining ability in lip-reading needlessly long and difficult. The present subject requires above all things that it should advance by easy gradations, and that the eye should be trained to recognise the various motions before they are made with the lightning speed of ordinary speech. In addition to this, we require to use with our young pupils such words and such forms of language as he has learnt the purport of. The ordinary teacher does the same thing, and reaches the intelligence of his pupils by what is called familiar language, reserving more exact nomenclature, more scientific definition, until an appropriate period of education. In claiming for our pupil in the early stages of instruction such exceptional advantages as are here indicated, we believe we are more effectually leading him to dispense with them eventually, and to use and understand speech as ordinarily uttered, than by presenting to him "natural speech," so called, from the first. Of course, "natural speech" is the point we are aiming at, and when it can, with advantage and justice, be required and given, we shall expect him to speak in and read ordinary fluent speech. Notwithstanding what is said above, we are far from advocating in any communications with the deaf, either at an early or a late period of their education, that exaggerated and hideous "mouthing" in speaking to them which some have practised. It is to be remembered too, that we are



not dealing with pupils who have already a good knowledge of words, and of their possible and impossible sequence. If a knowledge of the spoken forms of language existed, we might trust, in a great degree perhaps, to the discriminating power of the judgment to select, in case of difficulties, the word appropriate to the sense, out of two or more similarly formed words, and to reject that which would be impossible or absurd. But language does not yet exist, and moreover, has to be acquired, as it were, by language itself.

It is desirable in the earlier lessons that the teacher's mouth should be on a level with the pupil's eyes, or as nearly so as possible. And it will be an advantage if the position of the pupil is shifted from time to time, so that he may see the teacher's face at every angle sufficient for recognising the words.

In regard to instruments for use in teaching, the only ones the present writer has found advantageous are little flat bone spoons, such as are sold for a penny each as salt spoons, a sheet of tissue paper hung up by the corners on a level with the child's mouth, and a good-sized hand-mirror, large enough to admit of both the teacher's and pupil's face to be seen at once therein.

Care should be taken not to let a class of pupils speak simultaneously in class unless the articulation is correct, otherwise we shall be giving them practice in incorrect utterance, tending to perpetuate it. Nor should they speak aloud when learning anything by heart, unless great care in utterance can be ensured.

In conclusion, the writer trusts that the present manual may be found of use to many of those engaged in the laborious but noble task of teaching the dumb to speak. In this all the aid which science and experience can give is needed; and in thus recording the results of his own long and toilsome efforts, he trusts that he may have added at least a little to the common stock. And any effort, to put the unfortunate deaf-mute in possession of the inestimable faculty of speech—even if it be not perfect speech—and any aid, to induce the use of those organs with which God has provided him, with the manifest intention that they should be used, will not, he is sure, be deemed superfluous.



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# LESSONS

## IN

### ARTICULATION AND LIP-READING.

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#### PRELIMINARY IMITATIVE PHYSICAL EXERCISES.

THESE Exercises are to be imitated by the pupils from the teacher's example and in unison with him. They are useful at the commencement of instruction to induce habits of ready imitation and obedience. They may be used, during the whole period of elementary instruction in articulation with young children, with advantage for this purpose, periodically, as at the commencement and end of the lesson, and when the attention, to the strictly educational work, begins to flag.

Stand up.

Sit down.

Stoop forward; backward; to the right; to the left.

Swing right leg; left leg; forwards, backwards, and sideways.

Walk, arms still; arms swinging.

MOTIONS OF THE HEAD: From left to right, from right to left. Bend forward; backwards; up and down; on the right shoulder; on the left shoulder. Look from one point to another, shewn by pointing, as *e.g.* from the floor to the ceiling; from the wall to the door; from the bottom to the top of an object.

MOTIONS OF THE ARMS AND HANDS: Up; down; behind; on the head; on the shoulders; extend forwards, sideways, backwards; make circular movements, lateral movements.

MOTIONS OF THE HANDS AND FINGERS: Open; closed; bent; turned; open and closed in succession; the fingers each opened and closed in succession, beginning with the thumb, also beginning with the little finger; combinations of various fingers; various fingers extended and bent; clapping, palm to palm, palm to back; also clapping each other's fingers.

Each of the above may be repeated several times in quick succession.

### § 1.—Vocal Position Exercises, preliminary to Oral Instruction.

These exercises are intended to form in the pupil the habit of imitating with exactness the various positions the visible organs of speech assume in the utterance of definite sounds; and to enable him to gain, by practice, ready command of the muscles which control the movements of these organs, and

facility in using them. It is to be remembered that up to the period when instruction is commenced, the congenitally deaf pupil has had no occasion to move his lips, tongue, &c., in any definite way. And there may be at first, and for some time subsequently, a considerable amount of effort apparent before he can bring these organs into complete and ready obedience to his will.

The following exercises, or some of them, after they have been well mastered, may be used occasionally with advantage, during the whole or a considerable part, of the time devoted to the acquirement of the elementary sounds.

The exercises are meant to be unaccompanied by sound.

It is expected that each of them will be repeated many times, when they are done with facility.

A looking-glass or a full-sized hand mirror should be used, so that the pupil may see, by the reflection of his own face in it, that he is imitating his teacher correctly.

## § 2.—Mouth and Breath Exercises.

1. Close the mouth, letting it remain so an appreciable time.
2. Close the mouth and puff out the cheeks.
3. Open the mouth gradually to its fullest extent.



4. From the mouth wide open, close it gradually.
5. Make an expiration of the breath with the mouth open.

[Let the pupil feel the emission of the breath upon the back of his hand. A lighted candle may be held in front of the mouth and used to shew this, the pupil being required to produce the same effect as his teacher. A sheet of tissue paper held or tied up by two corners will also be useful for the same purpose.]

6. Make an inspiration of the breath with the mouth open.

7. Make a marked inspiration and expiration of the breath, to shew the pupil the difference between them. In illustration, one of his hands may be placed on the teacher's chest, the other on his back.

8. Make a long inspiration, and close the mouth and nose ; then let the breath escape quickly ; in another example, slowly.

9. Make a succession of strongly marked inspirations and expirations, *i.e.* breathe "hard."

10. Let the breathing be varied according to examples given ; viz., slow, fast, strong, normal.

11. Do exercises 5, 6, 7, 8 with the mouth closed.

12. Endeavour to get correct breathing with the consciousness of it on the part of the child.

## § 3.—Lingual Exercises.

1. Let the tongue lie flat in the mouth, the mouth being wide open, the *uvula* apparent. (This position of tongue may be secured by making the pupil breathe hard.)

2. Do the same exercise with the mouth less open.

3. Put the tongue out to its full length, covering the lower lip.

4. Do the same, covering the upper lip.

5. Move the tongue from one position to the other.

6. Close the teeth on the tip of the tongue, the lips being apart.

7. Close the lips with the tongue in this position.

8. Project the tongue, doubling it longitudinally.

9. Place the teeth slightly apart, and let the tongue be seen filling up the interstice all round, but not projecting beyond the teeth (as in its position for *n*).

10. Open the mouth, and place the tip of the tongue at the root of the upper teeth.

11. Do the same with the tongue to the lower teeth.

12. Go from one position to the other.

13. Repeat exercise 10, the tongue touching the arch of the hard palate (*l*).

14. From this position, make the tongue descend quickly with a jerk.

15. From position 11, let the tongue ascend with a jerk.

16. Press the tongue against the teeth, as in ex. 9, and let it move from inside to outside.

17. From position 11, draw the tongue back, covering the soft palate.

18. Curl the tip of the tongue upwards (as in *r* sound), and draw it back without touching the palate.

19. With the teeth apart, place the tip of the tongue in contact with the upper teeth, and draw it back, the sides of the tongue not touching the teeth.

20. Do the same with the tongue touching the lower teeth.

21. Do the same two exercises with the teeth nearly closed.

#### § 4.—Labial Exercises.

1. Open the mouth wide, giving it its fullest extent longitudinally.

2. Do the same, extending it laterally.

3. From one position to the other.
4. Half open the mouth, as in No. 1.
5. Half open the mouth, as in No. 2.
6. Pout the lips, making a somewhat large orifice.
7. Do the same with a small orifice.
8. Close the lips, and let them remain closed without pressure.
9. Open and close them thus.
10. Close them with pressure.
11. Open and close them thus.
12. Do the same as No. 10, with the cheeks puffed out.
13. Open and close them thus.
14. Blow through the lips.
15. Blow through the lips with the cheeks puffed out.
16. Blow through the pouted lips.
17. From exercise 1 to 6 and 7.
18. From exercises 6 and 7, to 1.
19. From exercise 2, to 6 and 7.
20. From exercises 6 and 7, to 2.
21. With the teeth apart draw up, the lower lip between them.
22. Do the same with the upper lip.
23. The same, drawing in both lips.

## § 5.—Dental Exercises.

1. Close the teeth.
2. Clench the teeth.
3. Close the teeth on the tip of the tongue.
4. Clench the teeth on the tip of the tongue.
5. Close the teeth on the lower lip.
6. Close the teeth on the upper lip.
7. Go from one position to the other.

## § 6.—Lower Jaw Exercises.

1. Drop the jaw.
2. Protrude it.
3. Draw it back.
4. Move it to the right.
5. Move it to the left.
6. Go from one to the other of the above exercises.

Particular attention should be paid at this, and, indeed, at every stage of instruction to the pupil's respiration, with the view of correcting anything that may be abnormal, and of inducing natural and regular breathing. Before commencing to use the voice in articulating sounds, exercises should be given to induce the gradual emptying of the lungs after a deep inspiration. The effect of this may be shown by the help of a lighted candle or a sheet of tissue paper, as mentioned before.



## § 8.—Practical Remarks.

The main purpose in view, in our present teaching, is to gain the ability to utter intelligibly the *sounds* which are the elements of words. Words are introduced in these lessons, and at first, mainly, as exemplifications of the sounds, and not necessarily, at this stage, with the idea of their further use. Their use in "language" will come afterwards as a separate branch of instruction. When the power of correct utterance of the essential sound is gained, and the attention can be concentrated on the meaning rather than the form of the word, such use will be more easily gained. At the same time, the significance of such words as are names of objects near at hand, present no difficulty, and may be acquired. This will give the pupil interest in his lessons, and will make him understand the object of the laborious and often uninteresting work he is engaged in. The object at this stage, it must be remembered, is to gain clear and correct utterance, and not a large vocabulary of indifferently articulated words.

The mode of procedure intended to be followed here, is to gain, first of all, the required sound, and when this is clearly got, to shew the pupil the character or characters by which it is phonetically represented—its phonotype. The consonants are taught at first,

apart from the vowels by which they are accompanied in ordinary utterance ; but it is intended that they should be so taught only as a means for their correct acquirement and identification ; therefore, when this end is attained, practice with the single consonant should cease. The same remark applies to the series of short vowels marked  $\sim$ . Distinctness of utterance, more especially in the case of the breath consonants when final, must be insisted on, especially in the early lessons ; the strong tendency is to make them so faintly as to be indistinguishable to the ear at a short distance. In teaching, if after repeated attempts the sound is still not correct, and the pupil is tired and disheartened with failure, leave it for a time and pass on to another ; but never pass it by without letting him understand that his mispronunciation is not to be permanently adopted. In other words, do all you can to prevent him from forming the habit of incorrect utterance of the sound or word ; a bad habit once formed may be almost impossible to alter. The teacher, too, should not allow himself to get into the bad habit of acquiescing in a mistake, because his ear gets accustomed to it.

The same remark will apply equally to the tone of the voice, the volume of sound, or any practice when objectionable. The great points to be kept in view are distinctness and naturalness of utterance on the part of the pupil, and every effort should be made to gain them.

## § 9.—H.

Open the mouth to some extent, the tongue lying flat, and breathe strongly. When the pupil does this shew him the letter

**h**

and let him understand that this character is applied to what he has done.

## § 10.—F.

Place the upper teeth lightly on the lower lip, shewing the teeth slightly, then emit the breath between the lip and teeth. Do not let the pupil do this with a jerk, but gently and continuously. When it is satisfactorily done, attach to this movement the written character

**f**

## § 11.—P.

Press the lips together slightly, and force out the breath suddenly, at the same time that you open them. The pupil should not puff out his cheeks. Then give the appropriate letter

**p**

§ 12.—**Th** (in breath).

Place the tip of the tongue between the teeth, which are to be slightly pressed upon it. The upper lip should not be in contact with the tongue. Then emit the breath. Afterwards give the character

**th**

NOTE.—The requisite degree of force with which the breath is to be emitted in the above formations, may be shewn, as already mentioned, by using a lighted candle, a piece of tissue paper, or the back of the hand. The ordinary letters and their combinations are used as far as possible as phonotypes. It is believed that this is a more effectual means to learn the complicated pronunciation of words than such arbitrary characters or marks as are sometimes used. And in order to convey to the mind of the pupil in the early periods of instruction the fact that some combinations of two letters, as above, represent but a single sound, it is recommended that they be written close together, so that the double letters may seem to be but one character. It is to be remembered that the pupils have not as yet learnt the distinctions between the written characters.

## § 13.—Exercises.

h f	h p	h th
f p	f th	p f    p th
f f f f f	p p p p p	th th th th th
p f th	f p th	th p f

These and similar exercises are to be read off the

lips of the teacher, and the several characters by which they are indicated to be indicated by him.

### § 14.—**A** (in father).

We now endeavour to get the pupil to utter a definite sound. In doing this, get him to do one of the exercises already given, and to add to it some vocal utterance. He may be induced to do this after feeling the vibration which such sound causes in the teacher's throat and chest, noting also its absence when no sound is made. Very frequently such combinations as

pup  
bub

pup  
bub

pup  
bub

will be at once given in response to such examples. When there is some amount of hearing, a sound may be shouted into his ears to induce him to use his voice; or he may be induced to laugh aloud, and his attention be drawn to the vibration made by the sound in his own throat, by the touch of his own finger.

We commence with our first series of elementary vowel sounds. Those chosen are mainly distinguished by the shape of the oral aperture, regulated by the movement of the lower jaw, and in them the tongue plays only a subordinate part.

This group is taken in the following order:—

ä (in father); aw (in saw); ö (in of); öö (in foot); oo (in spoon); ŭ (in bub); er\* (in serf).

In teaching the sound of ä in father and in all the other elementary sounds, be careful, first of all, to get the pupil, by imitating your example, to place the vocal organs concerned in their utterance in the proper position. Having done this, make the sound, and require him to do so too. If after a certain number of trials he does not succeed in giving the required sound, pass it over for a time; long persistence in unsuccessful attempts may irritate or discourage him, and to do this will be very unfortunate at this stage of progress. We must rather

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\* The above sound of *er*, at any rate as spoken in the South of England, is as much a simple elemental sound as any of the above, and can be more easily acquired by the deaf, as such, than by any arrangement of the separate letters. If it be allowed that the fundamental sound of the combination *er* as usually uttered is short *e*, and that this *e* is in this case modified by the following *r*, into the sound which usually represents *er*, this combination, if it be a combination of the two sounds, has no resemblance to either of the several sounds. The *r* is distinctly present, however, where the following letter is a vowel; but in all other cases is suppressed. No difficulty will arise from this exception in teaching the deaf.

endeavour to put him on good terms with himself, and make him feel that he has the ability and power to do what is required of him.

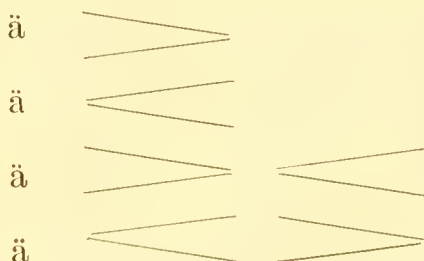
The pupil is to open his mouth wide, his tongue lying quite at rest, and then with a strong vibration of sound in the chest and the throat utter the sound of

ä

to be followed as before by its written representative.

### § 15.

Having obtained ä, next endeavour to modulate the volume of sound uttered, using the crescendo and decrescendo musical symbols. The exercise may be written on a large sheet or blackboard.



Also determine the length of time the sound is sustained, by drawing a pointer along long and short lines following the letter representing the sound, during the time of utterance.





Each of these exercises, and of those which follow, is to be uttered with one emission of the breath. Before each the pupil is to be induced to make a perceptible inspiration of the breath.

Endeavour to make the children rise from a low pitch of voice to a higher.

ä                    

In all these exercises the organs concerned in the utterance of the sound are to retain the same position, without alteration.

### § 16.—Combinations of ä with consonants.

Care should be taken to get the pupil to make a complete fusion of the vocal sound with that of the consonant; and also to utter the latter distinctly, especially when it is final.

ä h ä,     ä f ä,     ä p ä,     ä th ä,  
                  ä f,     ä p,     ä th,

A succession of several of each combination to be uttered in one breath. Each exercise is to be said clearly and distinctly, and without drawing.

h ä	h ä	h ä	h ä	h ä
f ä	f ä	f ä	f ä	f ä
p ä	p ä	p ä	p ä	p ä
th ä	th ä	th ä	th ä	th ä
ä f	ä f	ä f	ä f	ä f

ä p	ä p	ä p	ä p	ä p
ä th	ä th	ä th	ä th	ä th

NOTE.—These and other similar exercises are intended first of all to be taken from the teacher's lips, then read off the book, sheet or blackboard, and finally to be pointed out on one of them from the teacher's utterance. Of course this is not intended to be done only in the consecutive order set down here. They may be read off by line and column, and in different degrees of loudness, but always distinctly.

### § 17.—Exercise.

f ä p ä	f ä p ä	f ä p ä	f ä p ä
f ä th ä	f ä th ä	f ä th ä	f ä th ä
p ä f ä	p ä f ä	p ä f ä	p ä f ä
ä f ä p	ä f ä p	ä f ä p	ä f ä p
h ä f ä	h ä f ä	h ä f ä	h ä f ä
p ä th	th ä p	h ä th	p ä p
p ä f	f ä p	th ä f	th ä th
h ä f	p ä th	p ä p ä	

### § 18.—O (in not).

From the position of the organs for the utterance of ä, make the modifications as follows: Raise the lower lip, turning it in slightly so as to cover the lower teeth. The opening of the mouth will thus be smaller than for the ä sound. Then give the sound

of ö in nôt, and shew the pupil that its written representative is

Ö

NOTE.—In uttering the exact sounds of the vowels, especially of the short ones, the teacher, if in any doubt as to his own rendering of them, should repeat the pattern word, elongating the vocal part, and dropping in utterance the initial and final consonant respectively, until the vowel sound only remains. He should himself practise the sound he gives to his pupil before the looking-glass, carefully noting the peculiarities of its organic formation, in the most natural way. He should endeavour to put himself in the position of his pupil, who has as yet no ability to perform such feats of vocal gymnastics or variations from a correct model of utterance, which his own long training in speech and continual practice enable him to do. The nearer he can get to a strictly normal mode of utterance of the sounds to present to his pupils, the better for them. As yet and for some time there will be a want of flexibility in the vocal organs on their part, and they cannot be expected to pass from one sound to another without a conscious effort of the will. This flexibility we may hope practice will eventually give. Nor can it be reasonably required that their utterance at this stage should be put in comparison with that of the hearing, who have so vast an advantage in acquiring speech over the deaf. Our pupils have only touch and sight to aid them in a work which is often a difficult one for those who have the immense help which hearing, with all its possibilities of constant practice, gives. It is highly desirable that

correctness and distinctness be aimed at, even if the utterance be slow. It is absurd to expect the rapidity allied with correctness, which hearing makes, possible; to attempt to gain it now will only end in indistinctness.

The same considerations apply to *lip-reading*. Distinctness in the examples given by the teacher for the pupil to read, the clear presentment of the formation of the sounds, so far as they are visible, is of the utmost importance at first. When the eye becomes trained, at an after period, to notice the organic movements as presented in ordinary utterance, and to follow the rapid glides from one to another, then we may begin to speak "naturally" to our pupils, and expect them to follow us. "Lip-Reading" should not be "educated guessing"; it may be taught as a definite art, and, as such, must depend upon what can be made evident to the sight. Its highest possibility can only be gained by its being taught in a systematic and intelligent manner and by easy gradations.

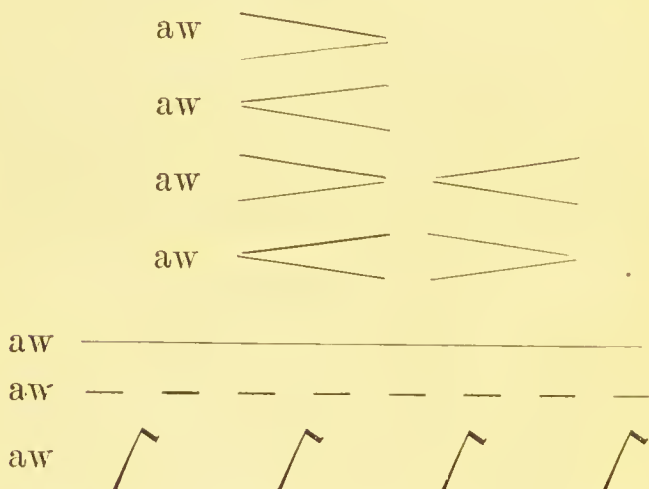
### § 19.—Exercise.

ö f	ö p	ö th	ö f	ö p	ö th
ö f	p ö f	ö f	p ö f	ö f	th ö f
ö th	p ö th	ö th	f ö th	ö th	th ö th
ö p	p ö p	ö p	f ö p	ö p	th ö p
f ö f	f ö f	f ö p	f ö p	f ö th	f ö th
h ö f	h ö f	h ö p	h ö p	h ö th	h ö th
p ö f	p ö f	p ö p	p ö p	p ö th	p ö th
th ö f	th ö f	th ö p	th ö p	th ö th	th ö th
	h ö p	p ö p	f ö p		

§ 20.—**Aw** (in saw).

Let the mouth take the position for the utterance of the last vowel, then bring the lips more closely together, making a smaller and more rounded opening, the lips being somewhat tense. When the sound is obtained, write as its phonotype

**aw**

§ 21.—The Sound Modulated (*see Lesson 15*).

## § 22.—Exercise.

aw	aw	aw	aw	aw
a aw	a aw	a aw	a aw	
h aw	f aw	p aw	th aw	

	aw f	aw p	aw th	
aw f	h aw f	aw f	p aw f	
aw f	th aw f			
aw p	h aw p	aw p	f aw p	
aw p	p aw p			
aw th	h aw th	aw th	f aw th	
aw th	th aw th			
h aw f	f aw f	p aw f	th aw f	
h aw p	f aw p	p aw p	th aw p	
h aw th	f aw th	p aw th	th aw th	
f aw t	aw f	p aw	th aw	f aw

### § 23.—Oo (in foot).

From the position of the lips in the last sound, bring them more closely together, slightly pouting them. The back of the tongue should be raised a little, the teeth kept apart; the aperture made by the lips should be apparent. This is the formation of

öö (as in fööt).

### § 24.—Exercise.

öö f	öö f	öö f	öö f	öö f
öö p	öö p	öö p	öö p	öö p
öö th	öö th	öö th	öö th	öö th
öö f	h öö f	öö f	f öö f	

öö f	p öö f	öö f	th öö f
öö p	h öö p	öö p	f öö p
öö p	p öö p	öö p	th öö p
öö th	h öö th	öö th	f öö th
öö th	p öö th		
h öö f	f öö f	p öö f	th öö f
h öö p	f öö p	p öö p	th öö p
h öö th	f öö th	p öö th	th öö th

### § 25.—**Oo** (in spoon).

In the next sound the lips are brought still more closely together, with a more decided pout, the back of the tongue being a little more raised. This makes the sound of

**oo** (in spoon).

### § 26.—**Oo** Modulated.

Write out the modulation marks as in § 15, and practise the children carefully in the sound of oo.

NOTE.—Great care should be exercised by the teacher that the oo sound, both singly and in combination, should be given by the pupil without the addition of any further vocal sound. Deaf children are apt to add the short sound of u to this sound—thus, spoon for spoon; moon for moon. The sound must not be prolonged when the lips are withdrawn from the oo position. Care in the beginning may obviate a glaring fault, often very difficult to overcome in after periods of instruction.



## § 27.—Exercise.

oo	oo	oo	oo	oo	oo
ä	aw	oo	a	aw	oo
h oo	f oo	p oo	th oo		
	oo f	oo p	oo th	oo f	oo p oo th
oo f		h oo f	oo f		f oo f
oo f		p oo f	oo f		th oo f
oo p		h oo p	oo p		f oo p
oo p		p oo p	oo p		th oo p
oo th		h oo th	oo th		f oo th
oo th		p oo th	oo th		th oo th
h oo f		f oo f	p oo f		th oo f
h oo p		f oo p	p oo p		th oo p
h oo th		f oo th	p oo th		th oo th

§ 28.—**U** (in but).

From the position of the organs for *aw*, draw the corners of the mouth considerably back, making the opening somewhat oval-shaped. The tongue should lie quite flat in the mouth. The phonotype will be

ũ

## § 29.

ũ f	ũ f	ũ f	ũ f
ũ p	ũ p	ũ p	ũ p

ũ th	ũ th	ũ th	ũ th
ũ f	h ũ f	ũ f	f ũ f
ũ f	p ũ f	ũ f	th ũ f
ũ p	h ũ p	ũ p	f ũ p
ũ p	p ũ p	ũ p	th ũ p
ũ th	h ũ th	ũ th	f ũ th
ũ th	p ũ th	ũ th	th ũ th
h ũ f	f ũ f	p ũ f	th ũ f
h ũ p	f ũ p	p ũ p	th ũ p
h ũ th	f ũ th	p ũ th	th ũ th

### § 30.—**Er** (in fern).

From the position appropriate to *u*, nearly close the teeth, and extend further the corners of the mouth. This, with the spoken example, will illustrate the combination

**er**

### § 31.—Use this Sound with the Modulations, as before, in § 15.

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\* The sounds of *er* as in father, *ur* as in fur, *ir* as in stir, are, if not quite identical, so nearly allied that for the purpose of teaching the deaf they may be considered to be so.

## § 32.—Exercise.

er	er	er	er				
ä	aw	oo	er	ä	aw	oo	er
h er	f er	p er	th er				
	er f	er p	er th	er f	er p	er th	
er f		f er f		er f		p er f	
er f		th er f		er p		f er p	
er p		p er p		er p		th er p	
er th		f er th		er th		p er th	
er th		th er th		f er f		f er f	
p er f		p er f		th er f		th er f	
h er f		h er f		h er p		h er p	
h er th		h er th		f er p		f er p	
f er th		f er th		p er th		p er th	
th er f		th er f		th er p		th er p	
th er th		th er th					
f ä th er		f er th er		ü th er		p er th	
		f er th		h er th			

## § 33.—Exercise.

a	aw	oo	er
h a	h aw	h oo	h er
f a	f aw	f oo	f er
p a	p aw	p oo	p er

th a	th aw	th oo	th er		
ö f	öö f	ü f	ö f	öö f	ü f
ö p	öö p	ü p	ö p	öö p	ü p
ö th	öö th	ü th	ö th	öö th	ü th
ä f	ö f	aw f	öö f	oo f	ü f
er f					
ä p	ö p	aw p	öö p	oo p	ü p
er p					
ä th	ö th	aw th	öö th	oo th	ü th
er th					

The whole of the foregoing exercises should be well gained by the pupil, both from the point of view of articulation, and also of lip-reading. They should be taken first of all from the teacher's lips, and then from the book or sheet. At this point and afterwards he may write down the characters, which represent the sounds and combinations of sounds spoken, upon his slate or upon the blackboard.

### § 34.—Exercise for Speaking and Lip-reading.

p ä th	p ü th	ä p er	ü p er
p er p	p ü p	p er f	p ü f
h öö f	h oo f	ü th	er th
p ö th	p aw th	f ä th er	f er th er
ü th er	er th er	p ö th er	p aw th er
aw th er	ä th er	p ö p er	p aw p er

th er p	th u p	h ö p er	h ü p er
h ä f	h ü f	p aw f	p ü f
h öö p er	h oo p er	th aw	th oo
h ä f	ö f	th er	p ä th
th er	p ä th	h ö p	aw f

## § 35.—V.

Direct the pupil to utter *f*, and then to make a strong vibratory sound, which will be felt mostly in the lower lip and the upper teeth. Then he is to attach to this compound utterance the letter

v

## § 36.—Exercise.

f ä	v ä	f aw	v aw
f oo	v oo	f er	v er
v ä	f ä	v aw	f aw
v oo	f oo	v er	f er
v ä	v aw	v oo	v er
ä f	ä v	ö f	ö v
aw f	aw v	öö f	öö v
oo f	oo v	ü f	ü v
er f	er v		
äv	öv	aw v	öö v
oo v	üv	er v	
ä v	h äv	ö v	h öv

aw v	h aw v		
öö v	h öö v	oo v	h oo v
üv	h ü v	er v	h er v
f ä v	f ö v	f aw v	f öö v
f oo v	füv	f er v	
p ä v	p öv	p aw v	p öö v
p oo v	p ü v	p er v	
th ä v	th o v	th aw v	th öö v
th oo v	th u v	th er v	
f er v er	h ü v er	v er v	v aw t
v ö t	p ö v er		

### § 37.—**Th** (in them).

The vocalized *th* is formed like the breath *tl*, with the addition of the vibration to be felt in the throat and teeth. This form of *th* is written thick—

**th**

### § 38.—Exercise.

th ä	<b>th</b> ä	th aw	<b>th</b> aw
th oo	<b>th</b> oo	th er	<b>th</b> er
ä th	ä <b>th</b>	ö th	ö <b>th</b>
aw th	aw <b>th</b>		
öö th	öö <b>th</b>	oo th	oo <b>th</b>
ü th	ü <b>th</b>	er th	er <b>th</b>
<b>th</b> a	<b>th</b> aw	<b>th</b> oo	<b>th</b> er

ä <b>th</b>	ö <b>th</b>	aw <b>th</b>	öö <b>th</b>
oo <b>th</b>	ũ <b>th</b>	er <b>th</b>	
h ä <b>th</b>	h ö <b>th</b>	h aw <b>th</b>	h öö <b>th</b>
h oo <b>th</b>	h ũ <b>th</b>	h er <b>th</b>	
f ä <b>th</b>	f ö <b>th</b>	f aw <b>th</b>	f öö <b>th</b>
f oo <b>th</b>	f ũ <b>th</b>	f er <b>th</b>	
p ä <b>th</b>	p ö <b>th</b>	p aw <b>th</b>	p öö <b>th</b>
p oo <b>th</b>	p ũ <b>th</b>	p e r <b>th</b>	
f ä <b>th</b> er	f er <b>th</b> er	u <b>th</b> er	

## § 39.—B.

The vocal organs are to take the position for *p*, but with less pressure of the lips and a little fulness in the cheeks. Then the vibration of the voice is to be felt in the larynx and in the cheeks and lips. And simultaneously with the production of the sound the lips are to open after gentle pressure.

This is after the formation of

**b**

Great care must be taken that the sound ceases with the opening of the lip, and is not continued for an instant beyond. There is a great tendency to do this on the part of the pupil, thereby forming after the consonant the vocal sound, *ũ* or *er*; thus, *rubũ* or *ruber* instead of *rub*.



## § 40.—Exercise.

p ä	b ä	p aw	b aw
p oo	b oo	p er	b er
ä p	ä b	ö p	ö b
aw p	aw b	öö p	öö b
oo p	oo b	ü p	ü b
er p	er b		
b ä	b aw	b oo	b er
ä b	ö b	aw b	öö b
oo b	ü b	er b	
h ä b	h ö b	h aw b	h öö b
h oo b	h ü b	h er b	
f ä b	f ö b	f aw b	f öö b
f oo b	f ü b	f er b	
p ä b	p ü b	p aw b	p öö b
p oo b	p ü b	p er b	
v ä b	v ö b	v aw b	v öö b
v oo b	v ü b	v er b	
th ä b	th ö b	th aw b	th öö b
th oo b	th ü b	th er b	
<b>th</b> ä b	<b>th</b> ö b	<b>th</b> aw b	<b>th</b> öö b
<b>th</b> oo b	<b>th</b> ü b	<b>th</b> er b	
b ä b	b ö b	b aw b	b öö b
b oo b	b ü b	b er b	
p ä th	b ä th	p ö p	b ö b

p öö p	b oo b		
f ö p	f ö b	p ä p er	b ä b er
h er p	h er b		
p ü f er	b ü f er	p o <b>th</b> er	b o <b>th</b> er
v er p	v er b		
p oo <b>th</b>	b oo <b>th</b>	h ö p	h ö b
ü b ü b			

§ 41.—**T.**

In the formation of *t*, the teeth should be nearly closed, the tongue raised, and the top of it pressed against the palate near the upper front teeth. Then the tongue is suddenly withdrawn, and the breath simultaneously with this action forcibly expelled, the teeth being at the same time slightly separated. This is the formation of

t

## § 42.—Exercise.

p t	p t	p t	p t	
t ä	t aw	t oo	t er	
ä t	ö t	aw t	öö t	oo t
ü t	er t			

ä t	h ä t	ä t	f ä t	ä t
p ä t	ä t	th ä t		
ö t	t ö t	ö t	f ö t	ö t
p ö t	ö t	th ö t		
aw t	t aw t	aw t	f aw t	aw t
p aw t				
aw t	th aw t	aw t	v aw t	aw t
b aw t				
öö t	t öö t	öö t	f öö t	öö t
p öö t	öö t	th öö t	öö t	v öö t
öö t	b öö t			
oo t	t oo t	oo t	f oo t	oo t
p oo t	oo t	th oo t	oo t	v oo t
oo t	h oo t			
ü t	t ü t	ü t	f ü t	ü t
p ü t	ü t	th ü t	ü t	v ü t
ü t	b ü t			
er t	h er t	er t	f er t	er t
p er t	er t	th er t	er t	v er t
er t	b er t			
aw t	b aw t	f öö t	t oo th	b oo t
p öö t				
b ü t	h ü t	t ü b	t ü <b>th</b> er	b ü t er
b ä t er	t ä t er			
p o t	p ö t er	t aw t	t ö t er	ö t er
ü t er	f aw t			

## § 43.—D.

The pupil should utter *t*, which, except for the absence of resonance in the throat, is similarly formed to *d*. Make this resonance apparent to his touch, together with the movement forward of the cartilage above “Adam’s apple” which accompanies it, and when this is satisfactorily done write down as its representative

**d**

The same remarks that were made in reference to *b*, as to the tendency on the part of the pupil to add a vocal sound after the completion of its utterance when it is a final letter, apply equally to the utterance of *d*. “Bad” may become “badŭ” or “bader,” unless great care is now taken. Attention to this point is very necessary, as final *d* is very common in words.

Note, too, in lip-reading that there is little or no perceptible difference in the organic representation of *f* and *v*, of *p* and *b*, *th* and **th**, *t* and *d*. The collocation of the letters in the words, and eventually of words in a sentence, will in time supply the power to discriminate between them.

## § 44.—Exercise.

t ä	d ä	t aw	d aw	t oo
d oo	t er	d er		
ä t	ä d	ö t	ö d	aw t

aw d	öö t	öö d	ü t	ü d
er t	er d			
ä d	ö d	aw d	öö d	oo d
ü d	er d	d ä	d aw	d oo
d er				
h ä d	h ö d	h aw d	h öö d	h oo d
h ü d	h er d			
f ä d	f ö d	f aw d	f öö d	f oo d
f ü d	f er d			
p ä d	p ö d	p aw d	p öö d	p oo d
p ü d	p er d			
th ä d	th ö d	th aw d	th öö d	th oo d
th ü d	th er d			
t ä d	t ö d	t aw d	t öö d	t oo d
t ü d	t er d			
b ä d	b ö d	b aw d	b öö d	b oo d
b ü d	b er d			
d ä d	d ö d	d aw d	d öö d	d oo d
d ü d	d er d			
d ä f	d ö p	d aw th	d öö th	
d oo v	d ü th	d er b	d aw t	
d ö d	d ü v	d ö d er	d ü f er	
b ä t er d	f ö d er d	d aw t er	b ö <b>th</b> er d	
f ö <b>th</b> er d	f ä <b>th</b> er d	t ö t er d		

## § 45.—Word Exercises.

Words composed of sounds within the scope of the instruction given, are interspersed now and henceforward in the lessons. As opportunities occur, they may be used after the capability of forming the sounds of which they are composed, and of readily understanding their purport, is gained. But the main object of our instruction, at present, is clear and intelligible pronunciation; direct instruction, having as its object the use and meaning of words and phrases, will follow at a later period. The word, as well as the sound, should be first spoken and learnt from the lips, *not* from writing; for we desire that instruction should follow as far as possible the analogy of that of ordinary children, to whom the spoken word is the real name—that upon which the mind dwells in thought—the written character representing this spoken word. And as the characters called letters do not, as they are written in words, always have the same value and sound, nor yet in every case the sound which has been learnt as the normal one, it follows that in *lip-reading* the pupil will render phonetically, and not literally, the utterance of the speaker. And if he be required, for the purpose of testing the accuracy of his reading, to reproduce in writing the utterance of the speaker, he may spell the words by their phonetic equivalents, exactly as a hearing child does in

speaking and writing before he has learnt to spell correctly. In this our pupil will be at no disadvantage as compared with the "hearing" scholar, but will learn conventional spelling eventually in a similar way to that which he follows. This spelling in the more common words will be placed in parentheses in these lessons.

f ö ö t	t oo th	h oo f	b oo t
f ä <b>th</b> er	b ä th	b ü d	d ö t
f oo d	p aw	p ö t	b oo <b>th</b>
t ö p	t ü b	p ä th	h er d
h ö d	h ö ö d	h ö b	b ö b
h ö p	h ö t	b ü t er ( <i>butter</i> )	
b ä ( <i>bar</i> )	d er t ( <i>dirt</i> )	*h ä p ( <i>harp</i> )	
t oo ( <i>two</i> )	b ö <b>th</b> er	b er d ( <i>bird</i> )	
b ä b er ( <i>barber</i> )		d ü v ( <i>dove</i> )	
d aw er ( <i>door</i> )		p ö t er	
f er ( <i>fur</i> )		b aw t	

### § 46.—Combined Consonants.

These combinations should be very carefully given and practised, and every effort made thoroughly to

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\* The *r*, when it follows *ä*, is practically silent in the pronunciation which prevails in the South of England. We do not enter upon the question as to whether this is or is not correct; but as it is considerably more easy to the deaf to suppress the *r*, we follow the practice in our instruction.



join them, so that the one shall merge completely into the other. The same care should be taken in reading them from the lips, so that the presence or absence of one or the other may be easily and readily recognised.

f t	p t	b d	v d		
ä f	ä f t	ö f	ö f t	aw f	aw f t
öö f	öö f t	oo f	oo f t	ũ f	ũ f t
er f	er f t				
ä v	ä v d	ö v	ö v d	aw v	aw v d
öö v	öö v d	oo v	oo v d	ũ v	ũ v d
er v	er v d				
ä p	ä p t	ö p	ö p t	aw p	aw p t
öö p	öö p t	oo p	oo p t	ũ p	ũ p t
er p	er p t				
ä b	ä b d	ö b	ö b d	aw b	aw b d
öö b	öö b d	oo b	oo b d	ũ b	ũ b d
er b	er b d				
ä f t er	ũ b ä f t	ö f t	t ö f t	t ũ f t	
p ũ f t	t ö p t	er th t	h ä f t	h oo f t	
h ä v d	d ũ b d	b ö b d	d aw b d	t ũ b d	

### § 47.—W.

*W* consonantal is formed nearly like *oo*. But the lips are somewhat more protruded, and there is a slight muscular contraction during the utterance,

drawing the lips closer together and making the oral aperture smaller. *Wh* is the aspirated form—*hw*, but the difference is so slight that the deaf child need not now be troubled with it. Attempting to teach it now often leads to the substitution of the *f* sound for the one sought—thus, *fwõt* for what. Having obtained the required sound in combination with a vowel, write as its representative

# W

w ä

w aw

w oo

w er

## § 48.—Exercise.

w ä f

w ö f

w aw f

w öö f

w oo f

w er f

w ä v

w ö v

w aw v

w öö v

w oo v

w er v

w ä p

w ö p

w aw p

w öö p

w oo p

w er p

w ä b

w ö b

w aw b

w öö b

w oo b

w er b

w ä th

w ö th

w aw th

w er th

w oo th

w er **th**

w ä t

w ö t

w aw t

w öö t

w er t

w ä d

w ö d

w aw d

w öö d

w er d

d w a w f    t w ö d  
 w ö f t    w o o f    w o o d    w a w p  
 w ö p t    w ö t (*what*) w ö d    w a w f  
 w a w d    w a w d e r    w a w t e r (*water*)  
 w a w t    d w a w f t  
 w e r d (*word*)  
 w e r t h    w e r **th**    ä f t e r w e r d

### § 49.—**A** (in cap).

We now commence a second set of elementary vowel sounds, in which the tongue takes a form somewhat similar to that for the formation of *t*, but with the tip depressed and resting near the lower incisors, the tongue thus taking an arched form with varying degrees of tension, and rising with each of the series nearer to the palate. These sounds are—  
 ä (in cǎp), ǎ (in pǎt), ĭ (in pĭt), e (in me).

For ä, the tip of the tongue is to be brought to the lower incisors and depressed, the back of the tongue being slightly raised toward the palate. The corners of the mouth are to be drawn back to some extent, the teeth being apart and visible. Having got these positions, give the appropriate utterance for imitation, and when the correct sound is obtained write its representative

˘  
 ä

## § 50.—Exercise.

ă f	ă f	ă f	ă f
ă p	ă p	ă p	ă p
ă f	ă p	ă th	ă v
ă <b>th</b>	ă b	ă t	ă d
h ă f	h ă p	h ă th	h ă v
h ă b	h ă t	h ă d	
p ă p	p ă th	p ă v	p a <b>th</b>
p ă b	p ă t	p ă d	
v ă p	v ă th	v ă b	v ă t
v ă d			
b ă f	b ă p	b ă th	b ă v
b ă b	b ă t	b ă d	
t ă f	t ă p		t ă v
t ă b	t ă t	t ă d	
d ă f	d ă p		d ă v
d ă b	d ă t	d ă d	
w ă f	w ă p	w ă th	w ă v
w ă t	w ă d		
ă f t	ă p t	ă b d	ă v d
b ă f t	b ă p t	t ă f t	t ă p t
d ă f t	d ă p t	d ă b d	w ă f t
ă p t er	d ă p er	ă d er	h ă t er
h ă t	t ă p	f ă t	p ă t
b ă t			

th ă t	ă b ä f t	b ă d	b ă t er
p ă t er	f ă t er	ă b er	ă d ă p t
ă b ũ v			

### § 51.—**E** (in pet).

From the ă position the teeth are brought closer together, the corners of the mouth drawn further back, and the tongue approaches a little more to the roof of the mouth. Having got these positions, articulate for the pupil's imitation the sound of

ě (in pět).

### § 52.—Exercise.

ě f	ě f	ě f	ě f
ě p	ě p	ě p	ě p
ě f	ě p	ě th	ě v
ě <b>th</b>	ě b	ě t	ě d
h ě f	h ě p	h ě th	h ě v
h ě <b>th</b>	h ě b	h ě l	h ě d
p ě f	p ě p	p ě th	p ě b
p ě t	p ě d		
th ě f	th ě v	th ě b	th ě t
v ě th	v ě t	v ě d	
b ě f	b ě th	b ě v	b ě b
b ě t	b ě d		
t ě p	t ě th	t ě t	t ě d

d ě f	d ě p	d ě th	d ě v
d ě b	d ě t	d ě d	
w ě f	w ě p	w ě th	w ě <b>th</b>
w ě b	w ě t	w ě d	
ě f t	ě p t	ě b d	
th e f t	d ě f t	d ě p t	
w ě f t	w ě p t	w ě b d	
d ě f (deaf)	d ě th	d ě t	p ě t
b ě t	w ě t		
b ě d	d ě d (dead)	t ě d	w ě d
h ě d (head)	d ě p th		
d ě f t	th e f t	w ě b d	ă d ě p t
f ä <b>th</b> er	f ě <b>th</b> er	p ě p er	h ě <b>th</b> e r
w ě <b>th</b> e r			
d ě t er	w ě t er	b ě t er	
h ě er	p ě er	w ě er	<b>th</b> ě er
t ě er	f ě er	b ě er	d ě er

### § 53.—I (in pit).

The same positions as in the last sound, still further intensified, will be appropriate for the utterance of

ĩ (in pit)\*

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\* The sound of *y* initial is so nearly allied to that of short *i*, that their being taken as identical will serve every purpose of intelligibility in the utterance of the deaf.

## § 54.—Exercise.

ĩ f	ĩ f	ĩ f	ĩ f	ĩ f
ĩ p	ĩ p	ĩ p	ĩ p	ĩ p
ĩ t	ĩ t	ĩ t	ĩ t	ĩ t
ĩ f	ĩ p	ĩ th	ĩ v	ĩ th
ĩ b	ĩ t	ĩ d		
h ĩ p	h ĩ th	h ĩ t	h ĩ d	p ĩ p
p ĩ th	p ĩ t			
b ĩ t	b ĩ d	b ĩ b	t ĩ f	t ĩ p
t ĩ th	t ĩ v	t ĩ b		
d ĩ t	d ĩ d	d ĩ f	d ĩ p	d ĩ th
d ĩ f	d ĩ b	d ĩ d		
w ĩ f	w ĩ p	w ĩ th	w ĩ <b>th</b>	w ĩ t
w ĩ d				
f ĩ	p ĩ	v ĩ	th ĩ	b ĩ
t ĩ	d ĩ			
f ĩ	f ĩ	p ĩ	p ĩ	v ĩ
v ĩ	b ĩ	b ĩ	d ĩ	d ĩ
f ĩ	t ĩ			
ă f	ě f	ĩ f	ě f	ě f
ĩ f	ă f	ě f	ĩ f	
ă p	ě p	ĩ p	ă th	ě th
ĩ th	ă v	ě v	ĩ v	
ă b	ě b	ĩ b	ă t	ě t

ĩ t	ă d	ě d	ĩ d	
ă f t	ě f t	ĩ f t	ă p t	ě p t
ĩ p t	ă b d	ě b d	ĩ b d	ĩ v d

### § 55.—Words as Exercises.

h ĩ t	f ĩ t	p ĩ t	b ĩ t
h ĩ p	t ĩ p	d ĩ p	f ĩ b
b ĩ b	d ĩ b	h ĩ d	b ĩ d
d ĩ d	p ĩ th	w ĩ f	w ĩ p
w ĩ th	w i <b>th</b>	t ĩ t ĩ	d ĩ t ĩ
p ĩ th ĩ	t ĩ b ĩ	b ĩ d ĩ	t ă f ĩ
h ă p ĩ	f ĩ f t ĩ	w öö d ĩ	t őd ĩ
b őd ĩ	b ě t ĩ	p ĩ t ĩ	b ă b ĩ
b ő b ĩ	t ă f ĩ	t ă b ĩ	w er d ĩ
w aw t er ĩ	er th ĩ		
b öö t ĩ	d er t ĩ	d ă d ĩ	w ĩ t ĩ
h ĩ <b>th</b> er	<b>th</b> ĩ <b>th</b> er		
f ě <b>th</b> er ĩ	p ě p er ĩ	w er <b>th</b> ĩ er	d er t ĩ er
h ă p ĩ er	f ĩ t er	b ĩ t er	d ĩ p er

### § 56.—**E** (in me).

With the tongue in the position for the utterance of the last vowel, but with greater tension, bring it as close to the roof of the mouth as it can come without being in contact with it, draw the corners of the mouth still further back, and let the teeth be



nearly closed. The pupils' attention should be directed to the motion of the upper part of the throat in making the sound when strongly uttered, as well as the vibration its utterance causes in the chin and on the top of the head. Great care should be taken to get a clear and correct e, as without this, intelligibility of utterance can hardly be hoped for. There is often a tendency to make this sound at a higher pitch of voice than other sounds, or in a falsetto voice. These defects must be carefully guarded against at the commencement. Having obtained the

## e

it should be modulated, &c., as in § 15.

## § 57.—Exercise.

e	e	e	e
h e	h e	f e	f e
p e	p e	t h e	t h e
v e	v e	<b>th</b> e	<b>th</b> e
b e	b e	t e	t e
d e	d e	w e	w e
e f	e f	e p	e p
e th	e th	e v	e v
e <b>th</b>	e <b>th</b>	e b	e b
e t	e t	e d	e d
e f t	e p t	h e p	h e t

h e v	h e b	h e p t	h e v d
f e f	f e t	f e v	f e b
f e d	p e p	p e v	p e b
p e t	p e d	p e p t	th e f
th e v	th e b	b e f	b e v
b e t	b e d	t e p	t e th
t e <b>th</b>	t e t	t e d	t e p t
d e p	d e v	d e d	w e p
w e v	w e t	w e d	

### § 58.—Words as Exercises.

Some of the word exercises will in future be written fully, with the letters suppressed in pronunciation printed in *italics*. This will serve to habituate the pupil to their full form and ordinary pronunciation.

b e	w e	h e	f e e
t e <i>a</i>	p e <i>a</i>	h e <i>a</i> p	p e e p
b e <i>a</i> t	f e e t	h e e d	d e e p
w e e p	p e <i>a</i> t	t h i e f	t h i e v e
b e e f	b e e t	b e <i>a</i> d	t e e t h
d e e d	w e e p	w e <i>a</i> v e	w h e <i>a</i> t
w e e d	d e e p e r	P e t e r	w e <i>a</i> v e r
t e <i>a</i> p ō t	e e r	h e e r	f e e r
t e e r	d e e r	p e e r	v e e r
v e e r d	w e e r d		

## § 59.—S.

With the tongue in the position for the utterance of *e*, let it be put almost in contact with the palate, and its sides slightly pressed against the teeth. The tip should be dropped towards the lower front teeth, and a small space or opening left for the emission of the breath. This allows of the utterance of the hissing sound which we express by the character

**S**

Great care must be taken to prevent pupils pressing the tip of the tongue to the teeth, to which there is often a great tendency. This prevents the free emission of the breath, making a lisp, approximating to the sound of *th*.

## § 60.—Exercise.

s ä	s ä	s ä	s a w	s a w
s a w	s oo	s oo	s oo	s er
s er	s er	s e	s e	s e
ä s	ä s	ä s	ö s	ö s
ö s	aw s	aw s	aw s	öö s
öö s	öö s	oo s	oo s	oo s
ü s	ü s	ü s	er s	er s
er s	ä s	ä s	ä s	ě s
ě s	ě s	ĩ s	ĩ s	ĩ s

e s	e s	e s	s ä f	s ö p
s aw p	s oo th	s ü b	s er t	
s ä d	s ě f	s ĭ p	s ě th	
h ä s	h ö s	f aw s	p ö ö s	b ü s
<b>th</b> ü s	t er s	d ä s	w ě s	b ě s
t e s	d aw s			

## § 61.—Words as Exercises.

s ö p	s ü p	s ä p	s ĭ p
s oo th	s oo <b>th</b> e	s ö b	s ö d
s ö f t	<b>th</b> ĭ s	<b>th</b> ü s	p ü s
s aw	b ü s	s ü f f er	s ö f t er
s aw d er	f ö s t er	f ě s t er	a s s
f ü s s	b o s s	t o s s	t er s e
s ü p p er	v er s e	s er v e	s o b b e d
s oo <b>th</b> e d	p ä s s	v ä s e	p ä s s ĭ v e
p ö ö s	h er s	h aw s	p er s
p e s	s ö f t	s ĭ p t	s ĭ t ĭ
t ĭ p s ĭ	s aw ĭ er		

## § 62.—S in combination with other Consonants.

s ä	s p ä	s oo	s p oo
s er	s p er	s e	s p e
s t ä	s t aw	s t oo	s t er
s t e			

s w ä	s w oo	s w er	s w e
s w ě t	s w ĭ s		
ä s p	ö s p	aw s p	ű s p
ǎ s p	ě s p	ĩ s p	
ä s t	ö s t	aw s t	oo s t
ű s t	er s t	ǎ s t	ě s t
ĩ s t	e s t		
oo f s	ĩ f s	ä p s	ö p s
öö p s	oo p s	ű p s	
er p s	ǎ p s	ě p s	ĩ p s
e p s			
ä <b>th</b> s	er th s	e th s	
ä t s	ö t s	aw t s	
oo t s	er t s	ǎ t s	e t s
ĩ t s	ě t s		
ä f t s	ö f t s	ű f t s	ě f t s
ĩ f t s	ö p t s	ű p t s	ǎ p t s
ě p t s	ä s t s	ö s t s	oo s t s
ű s t s	er s t s	ǎ s t s	ě s t s
ĩ s t s	e s t s		

### § 63.—Exercise on Reading **s, e, ĭ, t.**

The letters *s, e, ĭ, t*, and its cognate *d*, which present somewhat similar forms to the eye, are difficult to discriminate in lip-reading, and demand careful

attention on the part of the teacher. Their several characteristics should be clearly shewn, and the pupil trained to recognise and distinguish between them.\*

s a	s e	e s	s ĭ
t e	e t	ĭ t	t e
s e t	t ĭ s	s ĭ t	t ĭ t
t e t	t ĭ t ĭ	s ĭ t ĭ	t ĭ s ĭ
s ĭ s ĭ	o o s		
o o t	h ä f s	h ä f t	
s t ö p	p o s t	t ĭ b ĭ	s ĭ b ĭ
t ĭ b s	s ĭ p t		
p ä t s	p ä t ĭ	s t e p	s t ĭ p
p ĭ t s	p ĭ t ĭ		
s w e p	s w e p s	s w e p t	
f ĭ t	f ĭ t s	f e t	f ĭ s t
f ĭ s t s	f e s t		
s ũ p	s ũ p s	s ũ p t	t u p
t ũ p t			
p ö p	p ö p t	p ö p s	p ö p ĭ
p e p t	p e p ĭ		
s p ĭ t	s p ĭ t s	e r t	e r s
e r t s	t e r s	s t e r t	

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\* It is useless to attempt to discriminate in lip-reading between *t* and *d*; the context in sentences will give sufficient clue to which of them should be chosen.

t er	s t er	s er	s er t
s er s	s er t s		
s aw	s aw s	s aw t	s aw t s
t aw	t aw s	t aw t	
s t aw	s t aw s	s t aw t s	s t er
s t er s			

## § 64.—Words as Exercises.

s p e e d	s t e e r	f ä s t	v ä s t
p ä s t			
f ö s t e r	b ü s t	d ü s t	d ü s t e r
f ë s t e r	b ë s t	p e s t e r	
f e a s t	b e a s t	h o o f s	h ö p s
p ö p s	t ö p s	h o o p s	p ü p s
t ä p s			
p ĩ p s	w h i p s	p e e p s	h e a p s
w e e p s			
t ĩ p s	d ĩ p s		
p ä <b>th</b> s*	b ä <b>th</b> s	b e r t h s	d ä r t s
p ä r t s			
t ä r t s	p ö t s	d ö t s	f ä s t s
s w e r v e	s w ĩ f t	s w ë a t	s w e e t

---

\* After *a* vocalized, *s* generally becomes *z* in articulation, but this need not claim attention at present. Vocalization of the *s* will often be attached naturally and without effort in this position.

s p ö t	s p ũ d	s p ä t	s p ĩ t
s t ä f f	s t ö p	s t oo p s	s t ũ f f
s t ũ d			
er	s t ä b	s t ě p	s t ě a d
s t ĩ f f			
s t e e p	s t e e d	s w e e t s	s t ö p s
b e r t h s	f ĩ f t h s		
w ö s p	f e r s t	w e r s t	
b ě s t	e a s t		

### § 65.—Sh.

Place the tongue in the position for the utterance of *e*, the sides of the tongue being pressed against the palate, but not allowed to obstruct the emission of the breath, the tongue itself being carefully kept from contact with the front teeth, and the lips slightly rounded and pouted; the breath being strongly emitted, but without voice, forms

**sh** (as in ship).

### § 66.—Exercise.

sh ä	sh ä	sh aw	sh aw
sh oo	sh oo	sh er	sh er
sh e	sh e	sh ä	sh aw
sh oo	sh er	sh e	ä sh
h ä sh	ö sh	b ö sh	aw sh



p aw sh	öö sh	b öö sh	ű sh
h ű sh	er sh	p er sh	ă sh
v ă sh	ě sh	f ě sh	ĩ sh
w ĩ sh	ä sh	ö sh t	öö sh t
ű sh	er sh	ă sh t	ĩ sh t
e sh	sh ä p	sh ö t	sh aw t
sh öö d	sh oo d	sh ű t	sh er d
sh ă p	sh ě d	sh ĩ p	sh e t
sh ĩ f t	sh ĩ p t	w ĩ sh t	d ĩ sh t

### § 67.—Words as Exercises.

sh oo t	sh e	sh e e t	sh e e p
sh ö t	sh ű t	sh ě d	sh ĩ p
sh ĩ f t	w ĩ sh	sh ä f t	h ä r sh
h ă sh	h ű sh	f ĩ sh	b ö sh
t ű sh	d ă sh	d ĩ sh	sh ä r p
sh e er	f ĩ sh er	ű sh er	sh ě p h er d
b öö sh (bush)	sh aw t (short)	sh oo (shoe)	
sh er t (shirt)	sh öö d (should)	p öö sh (push)	

### § 68.—Ch.

Let *t* and *sh* be well blended, the tip of the tongue being pressed hard against the palate in forming the *t* element of the sound. Be careful not to let a

whispered vowel be present between the two elements (*t, ush*). Having gained the sound, write as its phonotype.

## ch

*T-sh* does not quite express the exact sound of *ch*. This is made from *sh*, by bringing the middle part of the tongue into close and firm contact with the front part of the palate during the emission of the breath. This, of course, is the preferable sound, but in many cases it seems almost impossible to gain it. The careful blending of *t* and *sh*, as given above, will be quite sufficient for intelligibility, and may eventually lead to the utterance of the more correct sound.

### § 69.—Exercise.

ch a	ch aw	ch oo	ch er
ch e			
sh a	ch a	sh aw	ch aw
sh e	ch e	sh oo	ch oo
sh er	ch er		
ä sh	ä ch	ö sh	
ö ch	aw sh	aw ch	öö sh
öö ch	oo sh	oo ch	ũ sh
ũ ch	er sh	er ch	ă sh
ă ch	ě sh	ě ch	ĩ sh
ĩ ch	c sh	e ch	ä ch

p ä ch	ö ch	b ö ch	aw ch
b aw ch	öö ch	b öö ch	ü ch
s ü ch	er ch	p er ch	ä ch
p ä ch	ě ch	f ě ch	ĩ ch
d ĩ ch	e ch	p e ch	w ĩ ch
ch er ch	w ö ch	ch ä f	ch ö p
ch er p	ch ä t	ch ĩ t	ch e t
ö ch t	er ch t	ä ch t	ě ch t
ĩ ch t	e ch t		

## § 70.—Words as Exercises.

p a t ch	h a t ch	ch ä p	ch ĩ p
ch ö p	ch ĩ t	ch ä t	ch ä p t
ch ĩ p t	ch ö p t	ch e a p	ch e a t
h ü t ch	d ü t ch	t o ü ch	p er ch
th ä t ch	b a t ch	f ě t ch	h ĩ t ch
p ĩ t ch	b ĩ t ch	d ĩ t ch	w ĩ t ch
p e a ch	b e a ch	t e a ch	t e a ch er
ch ä f	ch e a t	ch e a p	ch oo(chew)
ch er ch (church)	b er ch t	w ö ch (watch)	

## § 71.—Miscellaneous Recapitulatory Exercises for Articulating and Lip-reading.

e a t	s e a t	t e a t	s h e e t
ch e a t			
p ö t	p ö t t e r	p o t s	

h ǒ t	h o t t e r		
s p ǒ t	s p ǒ t s	s p ǒ t t e d	
d ě b t	d ě b t s	s ě t	s ě t s
s ă p	t ă p	s ă p s	t ă p t
t ă p s			
n ă p	n ă p s	n ă p t	
p e e p	p e e p s	p e e p t	
w h ĭ p	w h ĭ p s	w h ĭ p t	
p ǒ ǒ t (put)	p ǒ ǒ t s		
p ǒ ǒ sh		p ǒ ǒ sh t	
w ǒ sh (wash)		w ǒ sh e s	
w ǒ ch	w ǒ ch e s	w ǒ sh t	w ǒ ch t
d ă sh	s ă sh	d ă sh ě s	s ă sh e s
n ě s t	n ě s t s	t ě s t	t ě s t s
t ě s t ě d			
t ǒ s s	t ǒ s s e s	t ǒ s t	
v ě s t	v ě s t ě d	v ě s t s	
b o o t	b o o t s	d ǒ t	d ǒ t s
f ĭ t	f ĭ t s	f ĭ t t ě d	
p ě t	p ě t s	p ě t t ě d	
s p ä r	s t ä r	f ĭ f t h	f ĭ f t h s
s ĭ p	sh ĭ p	ch ĭ p	sh ĭ p s
ch ĭ p s	ch ĭ p t	s ĭ p s	s ĭ p t
sh e e p	ch e a p	s t e e p	
sh ě d	ch ě s t		
s o o	ch o o (chew)		sh o o

s e er	ch e er	sh e er	s t e er
s ö p	sh ö p	ch ö p	s ö p s
ch ö pt			
t w ĩ st	t w ĩ st s	t w ĩ st ě d	
t au g h t	d au g h t e r		

## § 72.—C, K.

With the tongue in the position for *sh*, get the pupil to draw it back entirely, stopping, temporarily, the breathing. Then let the back of the tongue be suddenly depressed, and the breath emitted with considerable force. The whole of this process should be carefully shewn and, if necessary, the act of swallowing should be given as an example of a similar muscular action of the back of the tongue. This consonantal formation is a most important one, and is often difficult to gain. If the pupil cannot obtain it in the ordinary way, let him utter *t* strongly and continuously, and while he is so doing, carefully and gradually push back the tongue with the tip of the little finger; the required sound will sooner or later result.

Having obtained, it give as its representative

**k** and **c**

## § 73.—Exercise.

k ä	k aw	k oo	k er	k e
c ä	c aw	c oo	ä k	ö c

aw k	öö k	oo k	ũ c	er k
ă c	ě k	ĩ c	e k	ă k
h ä k	ö k	f ö k	a w k	f a u k
öö k	b öö k	oo k	d oo k	ũ c
b ũ c	er k	sh er k	ă c	b ă c
ě c	d ě c	ĩ c	ch ĩ c	e k
w e k	ä k	ö k	aw k	öö k
oo k	ũ c	er k	ă k	ě k
ĩ k	e k	k ä f	c ö p	c aw p
c oo t	k oo d	c ũ t	k er t	c ă b
k ě t	k ĩ s	k c v		

#### § 74.—Combinations of **C** with Consonants.

The following combinations of *c* (and *k*) with other consonants should be carefully joined and blended:—

s k	s c	k t	c t
k s (=x)	s k s	k t s	c t s
s k ä	s c aw	s c oo	s k er
s k e	ä s k	ö s k	aw s k
ũ s k	er s k	ă s c	ě s k
ĩ s c	e s k	ö c t	öö k t
ũ c t	ă c t	ě k t	ĩ c t
ö k s	ö x	aw x	öö k s
ũ x	er k s	ă x	e x
ĩ k s	e k s	ä s k s	ö s k s
aw s k s	öö s k s	oo s k s	ũ s k s

er s k s	ă s k s	ě s k s	ĩ s c s
ők t s	ű c t s	ă c t s	ě c t s
ĩ c t s	s k ă f	s c ũ p	t aw k t
b ă c t	b oo k t	sh ők t	c aw k t
s k ě ch t			

## § 75.—Qu.

qu = kw

qu ä	qu aw	qu er	qu e
qu ä f	qu ők f	qu ĩ p	qu ők th
qu e th	qu ĩ v	qu ők t	qu aw t
qu er t	qu ě s t	qu ĩ t	qu ők d
qu ĩ d	qu ők s	qu ă s	qu ĩ s
qu ä f t	qu ők f t	qu ĩ p t	qu ők sh
qu e ch	qu er k	qu ă k	qu ĩ k
s qu ők t	s qu aw	s qu er t	

## § 76.—Words as Exercises.

c ă t	c ă p	c ă b	f ők x
b ők k	c ők k	c ũ p	h ők k
c ũ t	w ă x	qu ĩ c k	
d ők t er (doctor)		k ĩ s s	c ũ f f
ch e e k	c a l f	d u c k	
b ĩ s k ĩ t (biscuit)		c o c k	b a c k
s ők c	s t ők c	b u c k	s t ă c k

d ě c k	c h ĭ c k	s ä c k	d ŭ c k
õ x	b õ x	b õ ö k s	b ä s k s
s t ĭ c k	w ĭ c k ě d	w e e k	ä s k
d ě s k	b ä s k	ä s k t	d ĭ s c
ă c t	ă b d ŭ c t	t ä c t	f ä c t
e v ĭ c t	b e a k	w e a k	w e e k
s p e a k	k e e p	s t e e p	s c ä r f
c ä r t	h a r k	b a r k	c o o p
s c o o p	h a w k	c a r p	c o p p e r
k ĭ s s	s k ě t c h	q u ĭ t	h ö ö k
c a w k (cork)		w a w k (walk)	
s t a w k (stalk)		w e r k (work)	
t a w k (talk)		q u a w t (quart)	

### § 77.—O (in so).

The remaining set of vowel sounds are compounds of the simple elemental sounds, closely joined, with more or less prominence given to one or other of their constituent parts. They are either diphthongs or of a diphthongal character. Of such character are the following, which complete the list of vowels we deem necessary in the instruction of the deaf:—

o (in so); i (in fine); u (in tune); ā (in fate; ou, ow (in out, cow); oi, oy (in boil, boy).



The sounds ǒ and oo, already learnt, are to be completely blended, the second *o* vanish (oo) being made short. Then give as its representative—

## O

## § 78.

o	o	o	o	o
h o	h o	f o	f o	p o
p o	th o	th o	v o	v o
<b>th</b> o	<b>th</b> o	b o	b o	t o
t o	d o	d o	s o	s o
w o	w o	sh o	sh o	ch o
ch o	k o	c o	s k o	s k o
qu o	qu o	o f	o f	o p
o th	o p	o th	o v	o v
o b	o b	o t	o t	o d
o d	o s	o s	o f t	o f t
o p t	o p t	o b d	o b d	ov d
ov d	o ch	o ch	o ch t	o ch t
o k	o k	o k s	o x	s o f
p o p	b o th	w o v	b o t	t o d
b o s	h o p t	p o ch	c o ch t	w o k
h o k s				

## § 79.—Words as Exercises.

o a th	b o at	b o th	b o a s t
t o a s t	s o a k	s o a p	c o a t

c o a s t	c o a x	t o a d	p o a c h
h o a x	w o a d	h o p e	p o p e
v ö t e	w ö v e	w o k e	ch o k e
c o d e	d o s e	s c o p e	q u o t e
p o k e	s p o k e	s t o k e	<b>th</b> o u g h
q u o t h	p o s t s	h o s t s	t o a s t s
s h o w	c o a s t s	s o a k s	c o a t s
s o f ä	s o d ä	c o c o a	v o t e r
ch o k e r	p o k e r	s t o k e r.	

### § 80.—**Ou, ow** (in out, owl).

The sounds ä and oo, completely blended, the first well marked but short, will give the pronunciation of *ou, ow* (in out, owl).

**ou**

**ow**

### § 81.—Exercise.

o u	o u	o w	o w
h o u	h o w	f o u	f o w
p o u	p o w	v o u	v o w
<b>th</b> o u	<b>th</b> o w	b o u	b o w
t o u	t o w	d o u	d o w
s o u	s o w	sh o u	sh o w
ch o u	ch o w	k o u	c o w
o u <b>th</b>	o w <b>th</b>	o u <b>th</b>	o w <b>th</b>

ou b	ow b	ou t	ow t
ou d	ow d	ou s	ow s
ou ch			
h ow th	h ou s	p ou t	p ow d
p ou ch			
v ow d	v ou ch	c ou ch t	<b>th</b> ou t
b ou t	b ou ch	t ou t	d ou t
d ow d	d ou s	s ou th	s ow t
s ou s	sh ou t	c ou ch	s c ou t
s p ou t	s p ou s	s t ou t	

## § 82.—Words as Exercises.

h ow	ou t	<b>th</b> ou	v ow
t ou t	s ow	sh ou t	c ow
p ou t	v ou ch	b ou t	s ou th
c ou ch	s c ou t	s p ou t	s t ou t
d ou <i>b</i> t	h ou s <i>e</i>	d ow s <i>e</i>	s p ou s <i>e</i>
b ow-w ow	ch ow-ch ow	b ou <i>g h</i>	
b ow er	p ow d er	wi <b>th</b> ou t	c ow a <i>r</i> d
d ou <i>gh</i> t ĩ	s t ou t er	ă v ow	
s p ou t er	ou t cr	sh ou t s	
p ou t s	S ou th s e a		

NOTE.—*Accent*.—When a combination representing a word consists of more than one syllable, endeavour to get the pupil to put more stress of the voice on the accented

part, which in the words he will meet with at first will generally be on the first syllable. The prominence belonging to the accented syllable may be obviously represented for some time by writing it double the size of the unaccented portion, to be followed afterwards by the usual mark (´) for the accent.

### § 83.—**I** (in fine).

A complete combination of *ä* and *e*, the former quickly uttered, the latter more prolonged, is the pronunciation of

#### **i**

NOTE.—In *e* and its compounds *i*, *u*, *oi*, be very careful to prevent the pupil bringing the tip of his tongue in contact with the front teeth, which will produce a buzzing *z* sound in conjunction with these articulations. There is a strong tendency to do this in some pupils.

### § 84.—Exercise.

i	i	i	i
		h i	h i
f i	f i	p i	p i
th i	th i	v i	v i
<b>th i</b>	<b>th i</b>	b i	b i
t i	t i	d i	d i
s i	s i	w i	w i
sh i	sh i	ch i	ch i

k i	k i	s k i	s k i
s p i	s p i	s t i	s t i
q u i	q u i	i f	i p
i t h	i v	i <b>th</b>	i b
i t	i d	i s	i s t
i k			
h i v	h i t	h i d	h i <b>th</b>
f i f	f i v	f i t	f i d
f i s	p i p	p i t	p i k
b i b	b i t	b i d	t i t
t i d	t i s	d i v	d i t
d i d	d i s	d i k	s i t h
s i t	s i d	s i k	s p i t
s p i d	s p i s	s p i k	s t i f

## § 85.—Words as Exercises.

<i>f i e</i>	<i>p i e</i>	<i>d i e</i>	<i>w h i t e</i>
<i>k i t e</i>	<i>b i t e</i>	<i>s p i t e</i>	<i>q u i t e</i>
<i>h i g h</i>	<i>n i g h</i>	<i>t h i g h</i>	<i>s i g h</i>
<i>n i g h t</i>	<i>s i g h t</i>	<i>f i g h t</i>	<i>t i g h t</i>
<i>s p i k e</i>	<i>p i p e</i>	<i>w i f e</i>	<i>w i p e</i>
<i>h i v e</i>	<i>f i v e</i>	<i>d i v e</i>	<i>h i d e</i>
<i>w i d e</i>	<i>t i d e</i>	<i>s i d e</i>	<i>p i k e</i>
<i>c h i d e</i>	<i>f i f e</i>		
<i>i s (ice)</i>	<i>v i s</i>	<i>d i s</i>	<i>s p i s</i>

s k i (sky) **th** i                      b i (buy)    s i t h  
 f i er (fire) d i er                    w i (why) sh i (shy)  
 s p i er        sh i er        wier(wire) b i er  
 t i er (tire) d i e d  
 b i p ě d    ĭ m b i b e                s p i d er

### § 86.—**U** (in tune).

Combine short *i* and *oo*, which forms the compound

#### **u**

u	u	u	u
h u	h u	f u	f u
p u	p u	t h u	t h u
v u	v u	th u	th u
b u	b u	t u	t u
d u	d u	s u	s u
s k u	s k u	s p u	s p u
s t u	s t u	sh u	sh u
ch u	ch u	k u	k u
u th	u v	u b	u t
u d	u s	u s t	u sh
u k			
f u t	f u d	f u sh	f u ch
p u b	p u t	p u d	p u s
b u t	b u d	b u s	b u k t
t u b	t u t	t u d	t u s

d u p	d u v	d u b	d u t
d u d	d u s	d u s t	d u k
s u p	s u t	s u d	s p u t
s p u d	s t u p	s t u t	s t u d
s t u k	c u p	c u b	c u t

## § 87.—Words as Exercises.

<i>y o u</i>	<i>s u e</i>	<i>b u d e</i>	<i>t u b e</i>
<i>d u p e</i>	<i>d u k e</i>	<i>d u d e</i>	<i>c u b e</i>
<i>h u e</i>	<i>f e u d</i>	<i>u s e</i>	<i>y o u t h</i>
<i>s u i t</i>	<i>f u (few)</i>	<i>p u</i>	<i>v u</i>
<i>s p u</i>	<i>s t u</i>	<i>ch u (chew)</i>	<i>d u</i>
<i>k u (q)</i>	<i>t u b e r</i>	<i>d i s p u t e</i>	<i>s t u p i d</i>
<i>ă c u t e</i>	<i>ă b u s e</i>	<i>ă s t u t e</i>	<i>ö b t u s e</i>
<i>d u t e o ũ s</i>	<i>s u i t ă d</i>	<i>s t u p i d</i>	<i>c u p i d</i>
<i>c u p o l ă</i>	<i>c u b i t</i>	<i>s u p i n e</i>	<i>f u c h e r</i>
<i>p u t e r</i>	<i>b u t i</i>	<i>d u t i</i>	
<i>s k u e r</i>	<i>(skewer)</i>	<i>s t u d</i>	<i>f u s h e r</i>
<i>d u t i f o o l v u d</i>	<i>s u t e r</i>	<i>d e d u s</i>	
<i>b u t i f o o l s t u p i d i t i</i>	<i>t u t e r</i>		

§ 88—**A** (in face).

The combination of *ă* and *e* produces

**a**

<i>ă</i>	<i>ă</i>	<i>ă</i>	<i>ă</i>
		<i>h ă</i>	<i>f ă</i>

p ā	v ā	th ā	b ā
t ā	d ā	s ā	s k ā
s p ā	s t ā	w ā	sh ā
ch ā	k ā	ā f	ā p
ā v	ā th	ā t	ā d
ā s	ā sh	ā ch	ā k
h ā t	h ā s t	h ā k	f ā th
f ā v	f ā b	f ā t	f ā d
f ā s	f ā s t	p ā p	p ā v
p ā t	p ā d	p ā s	p ā s t
t h ā d	b ā <b>th</b>	b ā b	b ā t
b ā d	b ā s	b ā s t	
b ā k	b ā k t	t ā p	t ā b
t ā s	t ā s t	t ā k	d ā v
d ā t	d ā d	d ā s	s ā f
s ā v	s ā t	s ā s	s ā k
s ā v d	s c ā p	s c ā <b>th</b>	s c ā p t
w ā f	w ā v	w ā er	w ā t
w ā v	w ā d	w ā s	w ā s t
w ā v d	w ā k t	w ā k s	sh ā p
sh ā v	sh ā d	sh ā k s	sh ā er
ch ā f	ch ā s	ch ā s t	ch ā p t
c ā p	c ā v	k ā t	c ā d
c ā s	c ā s t	c ā v d	qu ā v
qu ā k t	qu ā k s	b ā k s	t ā k s
s ā k s			



## § 89.—Words as Exercises.

p ā y	b ā y	d ā y	s ā y
s t ā y	w ā y	k ā (k)	s ā f e
ch ā f e	ch ā f t	w ā v e	w ā v e d
sh ā v e	sh ā v d	c ā v e	D ā v ĩ d
s ā v e	s ā v e d	s w ā <b>th</b> e	b a <b>th</b> e
b ā <b>th</b> e d	c ā p e	t ā p e	sh ā p e
b ā b e	h ā t e	d ā t e	s l ā t e
s k ā t e	sh ā k e	s p ā d e	sh ā d e
f ā d e	c ā s e	ch ā s e	ch ā s t e
w ā i s t	w ā k e	c ā k e	t ā k e
b ā k e	s p ā k e	qu ā k e	f ā s (face)
w ā i t	p ā y	p ā ĩ d	
s t e ā k	f ā i th	w ā y	w ā d e
w ā s t e	qu ā v er	s ā v ĩ er	w ā v e
f ā v er	ch ā e r (chair)		p ā p er
p ā p e r e d	b ā k e	b ā k e d	b ā k er
w ā s t e	w ā s t ě d	w ā i t	w ā i t er
w ā er	d ā d o	d e f ā s t	ě s c ā p e
w a f er	s ā f er		

## § 90.—Oi, oy (in boil, royal).

Combine *aw* and *e*, and write as its phonotype

oi, oy

## § 91.—Exercise.

oi	oy	oi	oy
h oi	f oy	p oi	v oi
b oi	t oy	d oi	s oy
s p oi	ch oi	k oy	oi t
oy d	oi s	oy s t	h oi s t
h oy t	h oi s t	h oi s t s	h oy d
f oi b	f oi s t	v oi d	b oi d
b oi s	t oy t	t oi s	c h oi s
ch oi s t	c oi f	k oy t	
e	i	u	oi
i	u	o y	f e
f i	f u	f oi	f e
f i	f u	f oy	p e
t h i	v u	b e	
t i	d u	s oy	s k e
s p i	s t u	c oy	w e
s h i	c h u	s e t	s e d
w i t	w i d	f e s t	w i d ě s t
p u t e r	d i s p u t ě d	s p i t ě d	

## § 92.—The Nasal Sounds.

The lips should be closed, but not pressed together, and the tongue should lie flat in the mouth. Then

the vibration\* should be felt in the lips and nose, through which the voice solely passes. The sound is that of

### **m**

[The utterance of the nasal sounds is put off until this stage, in order that the pupil may be well established in articulating the non-nasal sounds. There is a great tendency on the part of some, at first, to constrict the back of the tongue in every articulation, thus giving a nasal utterance to all sounds. When such a habit is formed it is very difficult to eradicate, and completely destroys intelligibility. In order to obviate the carrying on of the nasal sound to the vowel with which *m* or *n* is associated—another common fault—the teacher should well exercise the pupil at first in the utterance of combinations in which the vowel precedes the nasal sound.]

### § 93.—Exercise.

ä m	ö m	aw m	öö m
oo m	ũ m	er m	ă m
ě m	ĩ m	e m	o m

---

\* The action of the soft palate in its depression, so that it rests on the back of the tongue, which is the cause of sending the voice through the nose, cannot be shewn except in its effects, which will be quite sufficient to induce correct imitation.

u m	ā m	oi m	h ä m
h ö m	h ŭ m	h er m	h ă m
h ě m	h ĭ m	h o m	h u m
f ä m	f aw m	f er m	f ă m
f ě m	f o m	f u m	f ā m
p ä m	p ö m	p ă m	p ě m
p ĭ m	p u m	th ŭ m	th er m
th e m	<b>th</b> ě m	b ä m	b ö m
b ŭ m	b ă m	b e m	t ö m
t ŭ m	t er m	t ě m	t i m
t e m	t o m	t ĭ m	t ā m
d ö m	d oo m	d ŭ m	d ă m
d ĭ m	d e m	d o m	d i m
d ā m	s ā m	s ŭ m	s er m
s ă m	s ě m	s ĭ m	s e m
s u m	s ā m	s c ŭ m	s k ĭ m
s k e m	s p er m	s t ě m	s t e m
w aw m	w oo m	w er m	w e m
w ĭ m	sh ă m	sh ě m	sh ā m
ch ä m	ch ŭ m	ch ĭ m	ch i m
k ä m	c ö m	c oo m	c ŭ m
c ă m	k ě m	c o m	c ā m
qu ä m	qu aw m	m ä	m aw
m oo	m er	m e	m o
m ou	m ĭ	m ā	m oy
m ä m	m ŭ m	m er m	m ă m
m ě m	m ĭ m	m i m	m ā m

# § 94.—**M** in combination with other Consonants.

Care must be taken in these and other combinations that there be no whispered vowel sound between any two consonantal articulations.

ö m p	ü m p	ǎ m p	ě m p
ĩ m p	õ m p s	ũ m p s	ă m p s
ě m p s	ĩ m p s	õ m t	ũ m t
ǎ m t	ě m t	ũ m t	õ m p t
ũ m p t	ǎ m p t	ě m p t	ĩ m p t
oo m d	ü m d	er m d	ă m d
ě m d	ĩ m d	e m d	o m d
ā m d	p õ m p	s t õ m p	c õ m p
p õ m p s	s t o m p s	h ü m p	p u m p s
t h ü m p	b ü m p s	d ü m p s	s ü m p
s t ü m p s	ch ü m p	m ü m p s	h ă m p
b ă m p	d a m p s	c ă m p	s c ă m p
s t ă m p s	ch ă m p	h ě m p	t ě m p
k ě m p	p ĩ m p	d ĩ m p	s k ĩ m p
p ü m p t	d ă m p t	s t ă m p t	s c ă m p t
ch ă m p t	c ă m p t	t ě m p t	s k ĩ m p t
f ă m d	s t a w m d	d o o m d	h ü m d
s ü m d	t c r m d	sh ă m d	h ě m d
s t ě m d	s k ĩ m d	s t e m d	f o m d

ch i m d	s h ā m d	s m ă k	s m ä
s m aw	s m o o	s m er	s m e er
s m ĭ th	s m o	s m i	s m ā

### § 95.—Words as Exercises.

h oi s t	t oy	c oy	v oi d
b oy	S ă m	h ĭ m	s k ĭ m
h ũ m	h ă m	<b>th</b> e m	t er m
d ĭ m	ch ũ m	m e	p ũ m p s
t h ũ m p	s t ũ m p s	s t ă m p	s c ũ m
s p er m	M au d	s m ĭ t h	s m oo th
v oi s	c h oi s	c o m b	ā i m
h ä r m	f o a m	t i m e	d o m e
s ā m e	s m o k e	sh ā m e	ch i m e
c ā m e	th ũ m b	b e a m	d ũ m b
p ä l m	d e e m	s t e a m	c ä l m
c ă m b	m ā y	s m ă c k	ä r m
f ä r m	w aw m (warm)		
w er m (worm)		c ũ m (come)	
m oo v (move)		m i (my)	s m e er
oy s t er	a v oi d	b oy ĭ sh	
s t e a m er	f ā m o ũ s	p u m ä	T h o m ä s
t ĭ m ĭ d	s ũ m m ĭ t	s ũ m m er	c ă m m ĭ t
m ă m m ä	t ě m p er	t ě m p t er	
t e e t o t ũ m			

## § 96.—N.

The tongue should be placed in the position for the utterance of *t*, the teeth being slightly apart, and the tongue entirely filling the space between them, so that the voice cannot pass in that direction. Then the pupil may be got to imitate the nasal sound as in *m*, and give as its representative the sign

**n**

## § 97.—Exercise.

ä n	ö n	aw n	öö n
oo n	ũ n	er n	ă n
ě n	ĩ n	e n	o n
ou n	i n	u n	ā n
oi n	h ũ n	f er n	p aw n
t h ĩ n	v ă n	<b>th</b> ě n	v ā n
t u n	d ow n	s oo n	k e n
s p ǒ t	s t o n	w i n	sh ũ n
ch er n	qu ě n	m o n	h ě n
f ũ n	p ĩ n	th ũ n	v ā n
<b>th</b> ă n	b oo n	t ow n	d ũ n
s ĩ n	s p i n	s t er n	w ě n
sh i n	ch ĩ n	k ĩ n	s k ā n
qu ā n	m ă n		
n ä	n aw	n oo	n u

n er	n e	n o	n ow
n i	n u	n ā	n oy
n ä d	n ǒ v	n aw t	n oo k
n oo n	n ũ n	n er s	n ă p
n ẽ s t	n ĭ p	n e th	n o t
n ou s	n i t	n u d	n ā ch
n oy d			

§ 98.—**N** in combination with Consonants.

ä n s	ǒ n s	ũ n s	ă n s
ẽ n s	ĩ n s	ou n s	ä n t
ǒ n t	aw n t	ũ n t	er n t
ă n t	ẽ n t	ĩ n t	o n t
ou n t	ā n t	oi n t	ǒ n d
aw n d	oo n d	ũ n d	er n d
ă n d	ẽ n d	ĩ n d	o n d
ou n d	i n d	ă n s t	ĩ n s t
ou n s t	ă n ch	ă n ch	ẽ n ch
ĩ n ch	ĩ n ch t	aw n t s	ũ n d s
ă n t s	ẽ n d s	ä n t s	ĩ n t s
ou n d s	oi n t s		
h ẽ n s	f ǒ n t	p ǒ n d	th ũ n d
vaw n t s	b ä n s	taw n t	daw n d
s ẽ n d s	waw n s	sh ũ n t	ch er n d
k ẽ n t	s k ĭ n d	sp ẽ n d s	s t ũ n t



m o u n d s	s n ǒ b	s n ũ f	s n ũ b
s n ǎ p	s n ǎ ch	s n ĭ f	s n ě k
s n o u t	s n i p	s n ā k	

## § 99.—Words as Exercises.

ǒ n	ĩ n	m ǎ n	c ǎ n
f ǎ n	s c ǎ n	s t ǎ n d	h ě n
p ě n	t ě n	d ě n	<b>th</b> ě n
ě n d	s ě n d	m ě n d	s ĭ n
s k ĭ n	sh ĭ n	w ĭ n	s p i n
p a w n	n o o n	s t e r n	t o w n
s o o n	n o o n	b ũ n	t ũ n
f ũ n	h ũ n t	n ě s t	ch ě s t
s ě n t	w ě n t	ĩ n ch	t ě n t
s n ǎ p	s n ũ b	s n o u t	w h ě n
s e e n	m e a n	m o o n	c o n e
s c o n e	d ä r n	q u e e n	n ā m e
s i g n	m i n e	g n a w	ä u n t
s n u f f	s n ā k e	d ũ n (done)	
d ũ n s (dunce)		d ä n s (dance)	
b e r n (burn)		t e r n (turn)	
ch e r n		n ũ n (none)	
k ĭ t ch ě n	ch ĭ c k ě n	h ě a v ě n	
oi n t m ě n t	th ũ n d e r	d a w n e d	
m o u n t a ĩ n	n a u g h t ĩ (naughty)		
f ũ n ĭ (funny)	M ũ n d ā (Monday)		
M ǎ n ch ě s t e r			

§ 100.—**Ng.**

With the tongue in the *c*, place the mouth open and the head thrown back, make a strong nasal sound; when gained, give this sound the letters

**ng**

to represent it.

Be careful the pupil does not sound a *g* after it in words having *ing* repeated; as ringing (*e.g.* ring-ging); also avoid the sound of *ũ* after *ing* (king, not kingũ).

## § 101.—Exercise.

õ ng	ũ ng	ă ng	ě ng	ĩ ng
h õ ng	h ũ ng	h ă ng	f ă ng	f ĩ ng
p ă ng	p ĩ ng	th õ ng	th ă ng	th ĩ ng
b ũ ng	b ă ng	t ũ ng	t ă ng	t ĩ ng
d õ ng	d ũ ng	d ă ng	d ĩ ng	s õ ng
s ũ ng	s ă ng	s ĩ ng	s t ũ ng	s t ĩ ng
w ĩ ng	ch ĩ ng	k ĩ ng	m ũ ng	m ĩ ng
t w ă ng	t w ĩ ng			
ĩ ng ĩ ng	ĩ ng ĩ ng	ĩ ng ĩ ng		
ĩ ng ĩ ng	ĩ ng ĩ ng	ĩ ng ĩ ng		
s ĩ ng ĩ ng	w ĩ ng ĩ ng	t w ă ng ĩ ng		
b ă ng ĩ ng	ũ ng k	ă ng k		
ĩ ng k	b ũ ng k	s ũ ng k		
m ũ ng k	s t ũ ng k	h ă ng k		

t h ă ng k	s t ă ng k	t h ỉ ng k
s ỉ ng k	w ỉ ng k	s t ỉ ng k
h ă ng k t	ỉ ng k t	w ỉ ng k t
ố ng d	b ử ng d	t ử ng d
h ă ng d	b ă ng d	t w ă ng d
w ỉ ng d		

## § 102.—Words as Exercises.

H ố ng K ố ng	b ă ng k (bank)
d ỉ ng- d ố ng	t ă ng k
s ỉ ng - s ố ng	s ă ng k
b ử ng	th ă ng k (thank)
s ử ng	th ỉ ng k (think)
f ă ng	ỉ ng k (ink)
b ă ng	w ỉ ng k (wink)
s ỉ ng	s ỉ ng k (sink)
p ỉ ng	ch ỉ ng k
p ỉ ng	th ă ng k t
t h ỉ ng	b ă ng e d
w ỉ ng	w ỉ ng k t
s t ỉ ng	s ỉ ng k ỉ ng
k ỉ ng	s t ỉ ng k ỉ ng
h ă ng	t h ỉ ng k ỉ ng
s w ỉ ng	ỉ ng k ỉ ng
t h ố ng	w ỉ ng k ỉ ng
s ỉ ng ỉ ng	b ă ng k ỉ ng

s t ĩ ng ĩ ng	t h ä ng k ĩ ng
w ĩ ng ĩ ng	h ü ng g r ĩ (hungry)
s w ĩ ng ĩ ng	f ĩ ng g er (finger)
h ä ng ĩ ng	w h ĩ p p ĩ ng
b ä ng ĩ ng	s t ä r v ĩ ng
t ü ng (tongue)	h ä l v ĩ ng
s ü ng k	s ĩ t t ĩ ng

§ 103.—**L.**

The tip of the tongue, curled over and stiffened, should be pressed against the palate, and a vocal utterance made, which should vibrate strongly in the throat and cheek. This is the formation of the sound represented by

l

## § 104.—Exercise.

NOTE.—Be careful to get the pupil to blend the *l* sound completely with the vowel following it, and, in passing from one to the other, to do so with a distinct jerk of the tongue. The tendency in uttering this sound is to give too little tension to the tongue.

l ä      l ä      l ä      l ä      l ä      l ä

lä lä lä lä lä lä

l a w    l a w    l a w    l a w    l a w    l a w

law law law law law

loo	loo	loo	loo	loo	loo
loo loo loo loo loo loo					
lä	law	loo	ler	le	lo
lou	li	lu	lā	loy	
äl	öl	awl	öll	ool	ül
erl	äl	ěl	il	el	ol
owl	il	āl	oil		
hāl	chāl	föl		döl	
bawl	shawl				
pöll	wöll	tool		skool	
cull	mül	twerl		ferl	
säl	shäll	bäll		wěl	
pil	skil	sel		stel	
pol	stol	vowl		foul	
vil	nil	scāl		quāl	
spoil					
läf	lod	löt		läst	
lawd	lawst	look		lökkst	
loop	lüst	lern		läd	
läst	left	lept		list	
lisp	lev	led		luf	
lun	loud	lout		lif	
lit	luk	lucr		lād	
las	lās	loin			
lil	lilī	looloo		looloo	
läler	läler	föllöl		fäläl	

f ĭ l ĭ l	f ö l ö l	f ä l ä l	f ĩ l ĩ l
l ö l ĩ	l ŭ l ĩ	l e r l ĩ	l ä l ĩ
s ĩ l ĩ	b ĩ l ĩ	w ĩ l ĩ	n ĩ l ĩ
d ĩ l ĩ	f ĩ l ĩ	t ĩ l ĩ	s k ĩ l ĩ

## § 105.—Words as Exercises.

l ö s t	l a w	l ö ö k	l ä s t
l e e r	l o u t	l o u d	l ä t h
a w l	s h a w l	f o o l	t o o l
s t o o l	f u ě l	đ u ě l	t o l d
s c o l d	f o w l	f o i l	b o i l
t o i l	s o i l	c o i l	s p o i l
l i f t			
l o o s e	l i f e	l e a s e	l i e
L u k e	l ā k e	l ā t e	l ā d e
l ā m e	l ā n e	h o l e	p o l e
v i l e	s t i l e	s m i l e	w h i l e
s t o l e	s t ā l e	s c h o o l	l ä r k
ä l ä r m	l i g h t		
d ö l l	w ĩ l l	k ĩ l l	s p ĩ l l
s t ĩ l l	f e e l	s c a l	s t c a l
l ä f (laugh)	l ā s (lace)	c a w l (call)	
f a w l (fall)	p a w l	w a w l (wall)	
t a w l (tall)	f ö ö l (full)	p ö ö l (pull)	
b ö ö l (bull)	w ĩ l l ĩ n g	l ĩ s t l ě s s	

b o w l e d      v o w e l      t o w e l  
 s m o u l d e r   l a w f ö ö l      c h ĭ l ĭ  
 l o o s ĭ

### § 106.—Combinations of other Consonants with **l**.

Great pains must be taken to make a complete combination between the *l* and the preceding or following consonant.

f l ö p	f l a w	f l o o	f l ü t	f l e r
f l ä t	f l ě d	f l ĭ k	f l e	f l o
f l o u	f l i	f l ā	p l ä	p l ö t
p l a w	p l o o	p l ü m	p l ā n	p l ě d
p l e	p l o	p l o u	p l i	p l u
p l ā	p l o y			
b l ö t	b l o o	b l ü d	b l e r	b l ä k
b l ě s	b l ĭ s	b l e	b l o	b l ā
s l ö p	s l o o	s l ä k	s l ě p t	s l ĭ p
s l e	s l o	s l o u	s l i	s l ā
s p l ü t	s p l ā s h	s p l ĭ t	s p l e	s p l ā
c l ä	c l ö k	c l a w	c l e r	c l ä p
c l ĭ k	c l e	c l o	c l ä	c l o y
ö f l	ü f l	ä f l	ĭ p l	ě p l
ä s l	ü s l	ä s l	ĭ s l	ö t l

o o t l	ũ t l	ă t l	ě t l	ĩ t l
ö d l	a w d l	o o d l	ũ d l	e r d l
ă d l	ě d l	ĩ d l	i d l	ā d l
ă n g l	ö n g l	ě n g l	ĩ n g l	

### § 107.—Words as Exercises.

f l ă g	f l ă p	f l ă s h
f l ě d	f l o u t	p l ă t
p l ă n t	b l o o m	s l ă p
s l ě p t	s p l ă s h	s p l ĩ t
c l ă p		
f l e e	f l e a	f l o w
f l ā m e	p l ā y	b l ă c k
s l ă c k	c l ă c k	s l e e p
c l o a k	s l o w	s l ā t e
p l ā n e	c l i m b	c l ā y
p l o u g h		
f l i (fly)	b l ũ d (blood)	s l i s (slice)
i d l e	c ä t t l e	b ö t t l e
n e e d l e	w h ĩ s t l e	c ä t t l e
c ũ d d l e	s ă d d l e	m ĩ d d l e
s t ā b l e	p l ä s t e r	f l ă t t e n
p l ũ m b e r	p l ā y t i m e	b l ă t t e r
s l ĩ p p e r	s p l ě n d ĩ d	b l o w ĩ n g
ě m p l o y		



## § 108—Consonants following l.

ǎ l f	ě l f	ĩ l f	ũ l f
ě l t h	ũ l m	ǎ l p	ě l p
ĩ l p	ũ l b	ǎ l b	ě l b
ĩ l b	ũ l v	ǎ l v	ě l v
ĩ l v	ö l n	ĩ l n	ö l t
a w l t	v o l t	ũ l t	ǎ l t
ě l t	ĩ l t	o l t	a w l d
o o l d	ũ l d	e r l d	ě l d
ĩ l d	o l d	ā l d	o i l d
ũ l s	ě l s	ũ l s t	ě l c h
ö l s h	ě l s h	ũ l k	ě l k
ĩ l k	e l f t h	ĩ l c h t	

## § 109.—Words as Exercises.

s ě l f	s h ě l f	h ě l m	Ǻ l p s
h ě l p	f ě l t	b ě l t	s p ě l t
s p ĩ l t	q u ĩ l t	b o l t	c o l t
s c o l d	h ě l d	f o l d	b o l d
t o l d	c o l d	w i l d	c h i l d
W ě l s h	m ĩ l k	s ĩ l k	s ũ l k
t w ě l f t h	s q u ě l c h	f a u l t	h e a l t h
v ě l v e	t w ě l v e	c o o l e d	f ĩ l l e d

o i l e d    f i l e d    s m i l e d    b o i l e d  
 s ā i l e d    s o i l e d    f ā i l e d    s h i e l d  
 s c ā l e d    q u ā i l e d    ě l s e    s p o i l e d  
 s a w l t (salt)    b a w l d    f a w l s (false)  
 c a w l d    w e r l d (world)  
 f e r l d  
 h ĭ m s ě l f    h e r s ě l f    h ě l p e r  
 ā l b ũ m    ě l b o w    v ũ l t u r e  
 ĭ n s ũ l t    c ō n s ũ l t    h ě a l t h  
 w ě l t h ĭ    m u l t ĭ p l i (multiply)

## § 110.—**R.**

From the *l* formation, curl the tongue completely, and draw it back in this position, completely depressing it, and carefully avoiding contact, in the vocal utterance, with the palate.\* This will exemplify

### **r**

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\* We do not in our instruction contemplate teaching the rough Northern burr or trill of the *r*. It is difficult to acquire, and when gained it is rarely that the deaf use it in a pleasing and unexaggerated way. Its presence is not necessary for intelligibility. "In customary speech *r* is very gently pronounced, and any marked vibration of the tongue should be carefully avoided as a pedantic affection."—*Webster*.

## § 111.—Exercise.

r ä	r a w	r o o	r e
r o	r o u	r i	r o y
r ö t	r o o t	r ü t	r ä t
r ę t	r ĩ t		
ö r	a w r ĩ	ü r ĩ	ā r ĩ
ę r ĩ	ĩ r ĩ	ě r ĩ	o u r ĩ
i r ĩ	u r ĩ	e r r ĩ	ǎ r ĩ
r ä t h	r ä f t	r ä s p	r ö b
r ö t	r ö d	r ö b d	r ö k
r ö u g	r a w t	r ö ö d	r o o k
r o o f	r o o t	r o o d	r o o s t
r o o m	r ũ f	r ũ b	r ũ t
r ũ s h t	r ũ k	r ũ s h	r ũ n
r ũ n g	r ä p t	r ä d	r ä s h
r ä k	r ä m	r ę d	r ę s t
r ę c h	r ę k	r ę c t	r ĩ v
r ĩ b	r ĩ f t	r ĩ p t	r ĩ d
r ĩ s t	r ĩ c h	r ĩ s k s	r ĩ m
r ĩ n g	r ĩ l	r ę f	r e c h t
r e m	r e l	r o b	r o d
r o s t	r o c h	r o n	r o l
r o u t	r i t h	r i d	r o o d
r ĩ n d	r ā v	r ā d	r ā s t
r ā k	r ā k t	r ā l	r o y l
b ę r ĩ	c h ę r ĩ		

## § 112.—Words as Exercises.

<i>r a w</i>	<i>r o u t</i>	<i>r ä f t</i>
<i>r ă n</i>	<i>r ă p</i>	<i>r ă s h</i>
<i>r ă t</i>	<i>r o u n d</i>	<i>r ẽ d</i>
<i>r ẽ n t</i>	<i>r ẽ s t</i>	<i>r ĭ b</i>
<i>r ĭ c h</i>	<i>r ĭ n g</i>	<i>r ĭ p</i>
<i>r ǒ b</i>	<i>r ǒ d</i>	<i>r ǒ m p</i>
<i>r o w</i>	<i>r ũ n</i>	<i>r ũ s h</i>
<i>r ũ s t</i>	<i>r ũ b</i>	<i>r o o m</i>
<i>r o o t</i>		
<i>r ā i l</i>	<i>r ā i n</i>	<i>r ā k e</i>
<i>r ā t e</i>	<i>r ā v e</i>	<i>r e a d</i>
<i>r e a c h</i>	<i>r e a l</i>	<i>r e a p</i>
<i>r e e l</i>	<i>r ĭ c k</i>	<i>r i d e</i>
<i>r i g h t</i>	<i>r i p e</i>	<i>r o a d</i>
<i>r o a s t</i>	<i>r i d e</i>	<i>r o l l</i>
<i>r o o f</i>	<i>r ǒ c k</i>	<i>r o p e</i>
<i>r i s (rice)</i>	<i>w r ǒ n g</i>	<i>r ā s (race)</i>
<i>r ũ f (rough)</i>	<i>r o o d (rude)</i>	<i>r o o l (rule)</i>
<i>r ă f t e r</i>	<i>r ă n d ǒ m</i>	<i>r ă p ĭ d</i>
<i>r ă t h e r</i>	<i>r e p ẽ n t</i>	<i>r e q u ẽ s t</i>
<i>r i d ĭ n g</i>	<i>r ĭ v e r</i>	<i>r o y ă l</i>
<i>r e m ẽ m b e r</i>	<i>r ă b ǒ ĭ t</i>	<i>r ā i l ĭ n g</i>
<i>r ā i l w ā y</i>	<i>r ā i n b o w</i>	<i>r ũ b ǒ ĭ s h</i>

R e d e e m e r   r ĭ b b ŏ n            r e l ā s h ŏ n  
 h ŭ r ĭ (hurry)   m ě r ĭ (merry)            (relation)  
 M ā r ĭ (Mary)

### § 113.—Consonants with **R**.

The consonants with *r* should be thoroughly blended.

f r a u d	f r o o t	f r e	f r o
f r o u d	f r i	f r ā	f r ŏ m
f r ŭ s	f r ā n	f r ě t	f r ĭ l
p r a w n	p r e	p r o	p r o u d
p r i v	p r ā e r	p r ŏ p	p r ě p
p r ĩ m	t h r o o	t h r e	t h r i v
t h r ŏ t	t h r ě t	t h r ĭ f t	b r ā n c h
b r a w n	b r o o	b r e f	b r o k
b r o w n	b r i t	b r ā	b r ŏ n
b r ŏ ŏ k	b r ŭ s h	b r ā t	b r ĭ n g
t r ā n s	t r a w l	t r o o	t r e
t r o u t	t r i	t r ā	t r o y
t r ŏ d	t r ŭ s	t r ā s h	t r ě m
t r ĭ p	d r a w	d r o o	d r e m
d r o n	d r o w n	d r i v	d r ā
d r ŏ m	d r ŭ m	d r ā b	d r ě s
d r ĭ p	s p r a w l	s p r o o s	s p r e
s p r o u t	s p r ā	s p r ā t	s p r ě d
s p r ĭ n g	s t r a w	s t r e t	s t r o k

stroud	stri <sup>k</sup>	strā	stroy
strůt	străp	strĩng	shrood
shrek	shroud	shrůb	shrěd
shřimp	craw	croo	cre
cro	crou	cri	crā
cro <sup>y</sup>	crős	crům	crăb
crěd	crĩp		

## § 114.—Words as Exercises.

Frěnch	frěsh	fröst
frown	prömp <sup>t</sup>	pröng
proud	brānch	brail
brĩng	brůsh	broom
brown	trăct	trăm
trăsh	trůst	drăft
droop	drown	drům
sprawl	sprĩng	sprout
straw	străp	ströng
strěngth	shřimp	shroud
crůst	crawl	brāin
bräss	brěad	breāk
brěast	brĩck	broke
brooch	crăck	cream
crůmb	dream	drěss
drive	frāme	frĩěnd

f r ö c k	p r e a c h	s t r ā i g h t
s t r ě t c h	s t r i k e	t r ā i n
b r i g h t	b r ě a k f ä s t	b r ů <b>t h</b> e r
c r ā d l e	c r ö ö k ě d	(brother)
d r a w e r	p r ö s p e r	p r o t ě c t
t r ů m p ě t		

## § 115.—G.

The addition of a vocal sound to *k* forms

## g

The vibration may be felt by the pupil putting his finger and thumb on each side of the teacher's throat. If there be difficulty in gaining the correct sound, the pupil may be exercised by giving examples of *b* preceding the vowels; thus, *bä* *bä*, *gä* *gä*, *baw* *baw*, *gaw*, *gaw*; or the same method may be used as was mentioned in the case of the *k* sound, using *d* instead of *t*. (See p. 57.)

## § 116.—Exercise.

g ä	g a w	g o o	g e r	g e	g o
g o u	g i	g u	g ā	g o y	
ä g	ö g	a w g	ũ g	e r g	ă g
ě g	ĩ g	e g	o g	u g	ā g
g ă f	g a w k	g ö ö d	g o o s	g ů f	

gerth	g ä p	g ě st	g ĭ g	g e s
got	g out	g ā p	g ā l	
p ũ g	ber g	s n ā g	l ě g	b ĭ g
leg	vog	tig	bug	v ā g
gloo	gler	gle	glo	gli
gl ā	ĭ gl	ogl	groo	gre
gro	grou	gri	gr ā	ö gd
ũ gd	ě gd	gl ā s	gloom	glid
gl ā s	groom	gres	gron	grout
grind	gr ā t			

## § 117.—Words as Exercises.

g ä p	g ä s	g ä sh	g ě t
g ĭ ft	g ĭ ld	g ĭ mp	g ũ lf
gl ā d	gl ě n	G ö d	g ö ng
gold	g ö ö d	g own	gr ā nt
gr ĭ n	gr ind	g room	g round
grow l	gr ũ nt	d ö g	f ö g
fl ö g	l ö g	r ā g	f ĭ g
cl ö g	gr ā nd	g ũ n	g ũ m
g ā in	g ā pe	g ā te	g ā le
g ā me	g ā ve	g host	g ĭ ve
gl ā ss	globe	goat	goose
goat	g ö ne	gre ā t	gr ā ss
green	g ā ble	gr ā s (grace)	



g ä l l o p   g ä m b l e   g ä n d e r   g ä r t e r  
 g ä t h e r   g o l d f i n c h   g ö s p ě l  
 b e g i n   g ü n p o w d e r  
 A u g ũ s t   s h ö ö g e r (sugar)  
 b e g i n   n ũ t m ě g   s i g n a l  
 e a g l e   r o g u e

## § 118.—Z.

The formation of *s*, with a buzzing sound added, to be felt in the throat and on the teeth, will give

**Z**

It is sometimes very difficult to get the correct vibration combined with the emission of the breath, as in *s*. The pupil may be led to it by saying the analogous vibrations, such as occur in uttering the sounds *v* and vocalized *th*; thus, *va*, *zä*; *thä*, *zä*; *fä*, *thä*, *sä*, *va*, *thä*, *zä*, and so on with other vowels.

## § 119.—Exercise.

z ä	z o o	z e r	z e
z o	z o u	z ā	ö z
a w z	o o z	ũ z	e r z
ă z	ě z	ĩ z	e z
o z	o u z	î z	u z
ā z	o y z	v ä z	p a w z
l o o z	s e r z	l ĩ z	w e z

g o z	r o u z	s k i z	c h ũ z
s k u z	g l ā z	b o y z	ũ z l
e z l	ā z l		
ä v z	e r v z	ĩ v z	ě v z
o o v z	i v z	ǎ v z	ǎ t h z
o o t h z	e t h z	o t h z	ā t h z
ö l z	ũ l z	e r l z	ǎ l z
ě l z	ĩ l z	i l z	
ä d z	ö d z	a w d z	ö ö d z
o o d z	ũ d z	e r d z	ǎ d z
ě d z	ĩ d z	e d z	o d z
i d z	ā d z	o i d z	
ä m z	ö m z	a w m z	o o m z
ũ m z	e r m z	ǎ m z	e m z
ĩ m z	ě m z	o m z	i m z
ā m z	ö n z	a w n z	o o n z
ũ n z	e r n z	ǎ n z	ě n z
ĩ n z	e n z	o n z	i n z
ā n z	ö n g z	ũ n g z	ǎ n g z
ĩ n g z	a w l z	o o l z	e r l z
ǎ l z	ě l z	ĩ l z	e l z
o l z	o u l z	i l z	ā l z
o i l z	ö g z	ũ g z	e r g z
ǎ g z	ě g z	ĩ g z	ö g z

NOTE.—The correct blending of the *z* sound following consonants as above is most important to intelligibility,

coming as it so frequently does in all the plural forms. The tendency is to exaggerate it. As a general rule, if the attention is mainly concentrated on the *s* element, the vocalized form will follow without much difficulty, from the fact that a similar form precedes it.

### § 120.—Words as Exercises.

s a w z (saws)	p a w z (paws)
b ĩ z z	ĩ z (is)
h ĩ z (his)	s q u e e z e
s n e e z e	r o z (rose)
g o z (goes)	n o z (nose)
c o w z (cows)	p l o w z (ploughs)
i z (eyes)	l i z
t ũ b z (tubs)	c ä b z
n e z (knees)	r ĩ b z
c ä d z (cards)	ä d z
b ũ d z	r o d z (roads)
s p ā d z (spades)	ä m z (arms)
f a w m z (forms)	r o o m z (rooms)
c ũ m z (comes)	b r ö n z e
b ũ n z	r ũ n z (runs)
l e r n z (learns)	w ĩ n g z (wings)
c a w l z (calls)	s h a w l z (shawls)
w e l z (wheels)	c o l z (coals)
s m i l z (smiles)	p ā l z (pails)

m ŭ g z (mugs)	b ă g z (bags)
ě g z (eggs)	s h o o z (shoes)
w ǒ z (was)	r ā z e r
Z e a l ă n d	b e c a u z (because)
h a m m e r z (hammers)	d ă z z l e
E l ı z ă b ě t h	s ı z e r s (scissors)
e z l (easel)	

§ 121.—**Zh.**

*Sh*, with a similar sound added as in *z*, will form

*z h ä	z h a w	z h o o	z h e r
z h e	z h o	z h i	z h u
z h ā	z h o y	z h ǒ t	z h ŭ t
z h ě t	z h ı f	ă z h	o z h
a w z h	ŭ z h	e r z h	ă z h
ě z h	ı z h	e z h	o z h
o u z h	i z h	u z h	ā z h
l ě z h e r	p l ě z h e r	m ě z h e r	t r ě z h e r

§ 122.—**J.**

*D* preceding the above *zh*, and closely blended with it, forms the sound of

**j**

---

\* Although most of the above are combinations which do not occur in spoken language, they are given because the sound of *zh* is a component part of that of *j*, with which the above vowels are allied in words.

which is the vocalized form of *ch*. The same remarks made in § 68, in regard to the utterance of *ch*, apply equally to this sound.

### § 123.—Exercise.

j ä	j a w	j o o	j e r
j e	j o	j o u	j i
j u	j ā	j o y	ä j
ö j	a w j	o o j	ũ j
e r j	ä j	ě j	ĩ j
e j	o u j	u j	ā j
j ä v	j ö p	j a w n	j o o t
j ũ t	j ũ g	j e r k t	j e r m
j e r n	j ä k s	j ä m	j ä n
j ä n g	j ä g	j ě t	j ě s t
j ě m	j ě l	j ě m z	j ĭ b
j ĭ s t	J ĭ m	j ĭ n	j ĭ l
j ĭ g	j ĭ m z	j ĭ l z	j e l
j e e r	j o v	j o b	j o k s
j o c t	j o z	j o u l	j i b
J ĭ m	j ĭ l z	j u v	j u b
j u t	j u d	j u s	j u l
j u e r	j ā d	j ā k s	j ā n
j ā l	j ā m z	j ā n z	j o y d
j o y z	j o i n	j o i n d	j o i n z

l ä j	l ö j	j a w j	r o o j
j ũ j	d e r j	b ä j	h ě j
r ĭ j	l e j	d o j	g o u j
h u j	r ā j	c h ä j d	l ö j d
g a w j d	b ũ j d	mer j d	fl ě j d
l i j d	ā j d	l ũ n j d	s ĭ n j d

## § 124.—Words as Exercises.

j a w	j o y	j ũ t	j ũ g
j ũ m p	j ä m	j ě t	j ě s t
J ĭ m	j ĭ g	j e e r	J o b
j o i n			
j o k e	J ä c k	j ä c k ě t	j ě a l o ũ s
J ā n e	j ā i l		
J o o (Jew)		J ā m z (James)	
j o o s (juice)		J e z ũ s (Jesus)	
J o z ě f (Joseph)		g o u j	
ā j (age)		h u j	
s e r j		c ā j (cage)	
l ä j (large)		h ĭ n j (hinge)	
j ũ j (judge)		h ě j (hedge)	
b r ĭ j (bridge)		l ö j (lodge)	
j e r n ĭ (journey)		J ā n u ā r ĭ (January)	
J o o l i (July)			

## § 125.—The Letters of the Alphabet.

a (ā)	b (be)	c (se)	d (de)
e	f (ěf)	g (je)	h (āch)
i	j (jā)	k (kā)	l (ěl)
m (ěm)	n (ěn)	o	p (pe)
q (ku)	r (ä)	s (ěs)	t (te)
u	v (ve)	w (dübl u)	x (ěx)
y (wi)	z (zěd)		

These, when learnt, will be useful in giving spelling exercises.

## § 126.—List of Sounds.

The following is a list of the sounds taught as necessary to intelligible articulation :—

ä	ö	aw	öö	oo	ů	er
ǎ	ě	ǐ	e			
o	ou	i	u	ā	oy	oi
	ow					
h	f	p	th	t		
	v	b	<b>th</b>	d		
s	w	sh	ch	k	x	qu
m	n	ng				
e	r	g	z	zh	j	

Combinations, initial and final, of Consonants.

ft	pt	nt	fts	pts	nts
vd	bd	gd	thd	thd	
jd	njd	ngd			
sp	sf	st	sw	fs	
ps	ths	ts			
tw	gw				
sht	cht				
sk	sks	kt	ct	ks	
kst	ths	kts	ngk	ngks	
ngkt					
squ					
sm	mp	mps	mpt	zm	
md	mpts	zms			
sn	nd	nch	ns	nz	
nj	ndz	ncht			
dz	gz	mz	nz	lz	
ngz	vdz	bdz			
fl	pl	bl	sl	spl	
cl	vl	tl	dl	gl	
lf	lp	lv	lt	ls	
lz	lm	ln	lb	ld	
lth					
lk	lsh	lch	lst	lfth	
lfs	lps	lvz	lts	lmz	
lnz					



lbz	ldz	lths	lks	lfth
lfths	lkt	lft	lpt	lvd
lmd	lkt	lsht	lept	
fr	pr	thr	br	tr
dr	spr	str	shr	skr
gr				

§ 127.—Lip-reading of Sounds which present somewhat similar formations to the eye.

During the whole course of instruction the teacher should direct the pupil's attention to the differences which exist in the formation of the several sounds, as represented by their written characters. He should be required, in the lessons, not only to reproduce the sounds correctly, but also to write down their representatives. Lessons, more particularly with this object in view—*i.e.* lessons in lip-reading especially—should have a place in the curriculum of instruction. And it is of great importance, if the pupil is to become a skilful speech-reader, that great care should be taken in the case of those letters which present a nearly similar appearance when spoken, and of those the formation of which have no strikingly visible characteristics. Unless such special attention be given in the teaching, we can only expect our pupil to guess at the word spoken, which, where the vocabulary is very small, as it must necessarily be for a long time, will lead to anything

but satisfactory results. Eventually, when he has some command of language, the context will help him to accept a possible and reject an impossible verbal or literal combination; but our best plan, at any rate at the present stage of progress, will be to give him all the help that is possible to be found in the recognition of the spoken characteristics of the sounds, as they are presented to his eyes. In proportion as we teach him thus to recognise spoken sounds correctly, so will be his success in acquiring "language" and in receiving education by its means. The object in lip-reading is to train the eye, so that even minute differences in the muscular movements of the visible organs, such as may be unapparent to the ordinary observer in ordinary speech, may be recognised and noted, and eventually used without effort in identifying words which contain them.

The sounds of the following letters, amongst others, present considerable difficulty to the lip-reader in distinguishing the one from the other:—  
s with z, e, i; t with d, n, s; sh, ch, zh, j; m, b and p;  
a, i.

A few observations are offered on each set, and exercises given. At this stage of the pupil's progress we cannot expect that he can read them when presented with the quick, almost imperceptible, motions by which years, and thousands of times, of repetition

of them, enable us who hear to utter them. At a later stage of progress we will "speak naturally" to our pupil, but until he is further on his way we shew him the distinguishing characteristics of the sounds. We give him "large print" first to read, and when his eyes get well accustomed to this we can pass on to a more condensed form, a more "natural" or, more correctly, the more usual way of speaking. And in emphasizing somewhat, at first, the distinctions between them, we shall be more effectually training the eye to distinguish the differences in their enunciation than by haphazard guessing. In addition, the deaf may require at all times slow or emphatic reiteration of some words, and in this their salient points of difference become apparent when we endeavour so to present them.

### § 128.—Reading **e**, **n**, and **s** Sounds.

The position of the mouth and teeth for the production of *e*, *n*, *s*, is nearly similar. In *n* the tongue is seen pressed against the small space between the top and bottom teeth; in the case of *e*, the space is seen, while there is a slight motion of the lower jaw recognisable, and of the muscles near the corners of the mouth; while with *s*, the effect of the emission of the hiss can be noticed, together with a somewhat more marked motion of the above muscles, and a more prolonged retention of them in

their appropriate position. The same remarks apply equally to *z*. Shew these peculiarities until they are easily recognised.

c	s	n	
e s	e n	s e	n e
s e n	s n e	e s n	n e s
s e s	e n s		
s n e e z e	s e a t	k n e e s	s p o o n
s k i n	s n e a k	n e w	s e w e r
m i n e	m i c e	m e a n	n e a t
s o o n	n o o n	p l e a s e	p l a n e
s a m e	n a m e	e a s c	n i e c e

Can you see my scissors?

The key is in it.

He is an ass.

He has a fine face.

Eat some meat.

This is an easy sum.

Kneel near the new seat.

Pin a piece of cotton on it.

This is a nice place.

Sit on his knee.

NOTE.—At the stage of instruction which follows upon the instruction in the elements of articulation, the exercises in the form of sentences which occur here and in succeeding pages are intended principally as exercises in “lip-reading” and articulation. If the words or their

phonetic equivalents are rendered correctly, that is all that can be required when the pupil has but just finished his first training in oral utterance, and has as yet acquired little or no ability in understanding forms of expression. But at a later period in education, when further instruction or exercise may be necessary in discriminating between the visible peculiarities of similarly formed sounds, or when recapitulation may be desirable, we may expect and require something further. The meaning attached to the sentences themselves will be then known and recognised. Indeed, as has been before mentioned, the knowledge, which instruction in "language" has induced, of the possible combinations of sounds in a word and of words in a sentence, will be an important aid in deciphering and correctly applying these apparently similarly formed sounds.

### § 129.—**T** (and **D**) and **N**.

These two sounds, especially when initial, are often mistaken one for the other. In early and emphatic illustrations, dwell rather longer upon the *n* sound than upon the *t*, and shew in a marked manner the forcible emission of the breath in the latter. The hand of the pupil may be held so that he can feel the impact of the breath in this uttering of the *t* (and *d*). The main features to train the eye to recognise in these sounds, are the slightly longer time that *n* receives in utterance, and the abrupt departure (with emission of breath), of the part of the tongue seen, from contact with the palate and gum.

Where *t* (and *d*) follows *n*, these two distinctions can be easily shewn.

We do not recognise any difference possible to be shewn in the ordinary utterance of *t* and *d*.

### Exercises.

n ō t	t ō t	t ō n	a w t
n a w t	f o o d	f o o t	b u t
b ũ n	b ũ n d	d e r t	t e r n
m ă n	m ă t	m ă n d	t ě n
n ě t	t ě n t	s ĩ n	s ĩ t
t e a	k n e e	n o s e	t o e s
s n o w s	t i n y	t i d y	f ă t
f ă n	f ā n n e d	n ā m e	t ā m e
s ā m e	l e a n	l e a d	

I have seen a nice seat.

He has his hat in his hand.

An ant is an insect.

Jenny has been on the jetty.

It was a fine fight.

Put a pin in that cotton wick.

Put a pot in the pond.

What class is he in ?

What meat do you mean to have for  
dinner ?

§ 130.— $\bar{A}$  and I.

These sounds are often confounded. The mouth is seen to open wider from the sides for  $\bar{a}$  than for  $i$ , in which the vertical opening is larger, the teeth being wider apart for the initial part of the sound. If the tongue be shewn, it is more arched for the former than for the latter sound.

f $\bar{a}$ i n	f i n e	s p $\bar{a}$ d e	s p i d e r
f $\bar{a}$ i n t	f i n d	s $\bar{a}$ n e	s i g n
n $\bar{a}$ i l	N i l e	c $\bar{a}$ n e	k i n e
t w $\bar{a}$ i n	t w i n e	r $\bar{a}$ t e	r i g h t
l $\bar{a}$ n e	l i n e	p $\bar{a}$ i n t	p i n t
w $\bar{a}$ n e	w i n e	t r $\bar{a}$ i l	t r i a l
s $\bar{a}$ t e	s i g h t	m $\bar{a}$ i n	m i n e
r $\bar{a}$ t i n g	w r i t i n g		

It is light.

It is late.

His wife waves her hand.

I like to sail on the lake.

The line crosses the lane.

The lane crosses the line.

I find a faint smell.

Where is the copper wire?

The mare fell into the mire.

Why do you go this way ?

Wait for the white paper.

I praise him, for he has a prize.

§ 131.—**Sh, Ch** (and **J**) (and **Zh**).

The action of the tip of the tongue may be exemplified in *ch* (and *j*), and the lips more distinctly pouted than for *sh* (and *zh*).

Exercises.

s h ä f t	c h ä f t	s h ö p	c h ö p
t ü s h	t o ü c h	l ä t c h	l ä s h
h ä t c h	h ä s h	s h ĭ p	c h ĭ p
s t r e e t	c h e a t	s h i n e	c h i n e
c h ä t t e r	s h ä t t e r	s h ā v e	c h ā f e

It is a sheet.

He is a cheat.

Sheep are now cheap.

Touch the sheep.

That is the chief town.

Wash his hands.

Watch his hands.

A whip has a lash.

A door has a latch.

Hush ! it is in the hutch.

There is much room here.

There is a mushroom here.



§ 132.—**M** and **P** (with **B**).

The lips remain together a slightly longer time in uttering the *m* than *p* (and *b*). In the latter there is pressure of the lips, with an emission of breath which does not occur in *m*.

m a s t	p a s t	p a s t o r	m a s t e r
p o t	m o t	b a r b	b a l m
m o o t	b o o t	T ö m	t o p
h o o p	w h o m	c u b	c o m e
b i r t h	m i r t h	b a s s	m a s s
r a p	r a m	r i m	r i b
m e r r y	b e r r y	s t e a m	s t e e p
b o n e	m o a n	r i p e	r i m e

The dog might bite you.

He rowed a boat in the moat.

She will marry Mr. Barry.

He will meet him.

He will beat him.

That bad man went mad.

That mad man was bad.

Don't mutter about the butter.

Do not step on the stem.

That is my Tom.

That is my top.

That button was on the mutton.

NOTE.—The diacritical marks may now be discontinued in instruction, except where the pronunciation of a new word is given. It is not intended to use them longer than is necessary, but to aim at making the pupil depend upon the same means of gaining pronunciation as ordinary children.

### § 133.—**G** (and **C**) (and **Ng**).

There is little difference to be observed in these two sounds. The *g*, has, however, a shorter, crisper utterance, which should be made apparent, and will be recognised by the reader when he is close to his teacher during instruction. To draw up the muscles of the nose and parts adjacent in giving *ng*, as has been sometimes done, is inadmissible.

h a c k	h a g	h a n g
b a c k	b a g	b a n g
r a c k	r a g	r a n g
s a c k		s a n g
t o g s		t o n g s
d o g g y		d o n k e y
l o c k	l o g	l o n g
w i c k	w i g	w i n g
t i c k i e		t i n g l e
s i c k		s i n g
r i c k	r i g	r i n g
c l i c k		c l i n g

b u e k	b u g	b u n g
s u e k		s u n g
r u g		r u n g

That is her doggy.

That is his donkey.

That is its wick.

That is its wing

Bring me a buck.

It stuck on him and stung him.

The rug is on the rung of the ladder.

He burst the bag with a bang.

The sack sank in the water.

He tickled me.

It made me tingle.

I found the ring near the riek.

### § 134.—**Ĭ, E.**

In the correlatives, *e i*, the positions of the lips are sufficient to differentiate them when they are carefully pronounced. And the greater duration of the utterance of the long sounds is also an additional aid.

p i p	p e e p	b i d	b e a d
s i c k	s e e k	s i t	s e a t
s t i l l	s t e e l	w i l l	w h e e l

w i c k	w e e k	s h i p	s h e e p
c h i p	c h e a p	k i l l	k e e l
l i p	l e a f	l i d	l e a d
r i d	r e a d	r i c h	r e a c h
r i m	r e a m	m i l l	m e a l

It is he.

See if it is he.

See if he is here.

Her sisters are here.

Her scissors are here.

Sit on his seat.

Is it to eat ?

He is so sad.

So is she.

He has his supper in the city.

I saw a large ship.

I saw a large sheep.

I will go to that mill.

I will go to that meal.

Put the peat in the pit.

Tim brought the team this morning.

Dip the water from the deep well.

I shall sit on this seat.

I shall live here. I shall leave here.

You will weep if I whip you.

You will whip me if I weep.  
 She has knit those neat cuffs.  
 He laid the seal on the sill of the window.

§ 135.—Ö, aw.

pod	pot	bought
box	baulks	bob
bauble	tot	taught
tox	talks	tol
tall	dot	daughter
sot	sod	sought
sol	Saul	shot
short	got	cot
caught	cock	caulk
long	lawn	rot
wrought	chock	chalk

I bought a new pot.  
 His little daughter totters and falls.  
 He has got a bird.  
 He has caught a bird.  
 A cock crows early.  
 They caulk the ship.  
 That is a naught.  
 That is a knot.

That is not a naught.  
 It is a knotty piece of wood.  
 He is a naughty child.  
 That is a long lawn.

### § 136.—Pronunciation.

A few indications of the general way of pronouncing various combinations of letters, according to the method of marking adopted in these lessons, may be useful. Easy words as examples are added.

*ai* is pronounced as *ā* ; pain, plain, rain, main, vain, drain, stain, grain, contain, chain.

*a* followed by *r*, pronounced *ā*\* ; as care, fare, stare, chair, pear, parent, prayer, hair, share.

*y* final is generally pronounced as *i* ; silly, Willy, filly, baby, tipsy, muddy, windy, merry, happy, lily.

*e* final, nearly always mute ; change, age, sleeve, tease, sneeze, wife, life, mouse, house, nice.

*en* final. The *e* is often dropped (but sounded after *l*, *m*, *n*, *r*) ; often, given, heaven, even, seven, bidden, open, soften, fasten, listen.

---

\* This does not express the exact sound of *a*, but with the *r*, pronounced as *er*, as care (*cāer*), is so near an approximation as to be quite sufficient for the purpose of intelligibility, and will probably lead to its perfect utterance by the natural effort of the organs of speech.

- ed* The *e* is generally suppressed, except when preceded by *d* or *t* (exceptions, naked, ragged, wicked, aged); loved, worked, stopped, coughed, laughed, smoked, cared, walked, wiped, spelled.
- c* is pronounced as *s* before *e, i, y*; celery, cigar, saucy, ceiling, places, cellar, mercy, cell, cipher, city.
- g* generally as *j* before *e, i, y*; age, bridge, carriage, forge, giant, orange, sponge, large, ginger, gymnasium.
- gh* after *i* is silent, and generally before *t*; high, bought, brought, caught, fought, sigh, nigh, light, right, sight.
- r* after a long vowel is suppressed,\* as far, our, four, steer, beer, roar, flower, fire, cure, hair.

### § 137.—Common Words.

“If we glance over a page of any popular work we cannot fail to notice the frequent repetition of certain words and forms of expression. This frequent repetition of the same words led us to conclude that lip-reading would be much facilitated if these words

---

\* “It is commonly and entirely suppressed both in the United States and the South of England. In the Northern counties of England, and in Scotland and Ireland, it is when so situated always strongly trilled.”—“Webster’s Dictionary” (1878).

were so well learned as to be known at a glance. This can be done by making them special exercises not only apart, but in short sentences in which they combine with other words." \*

The following very common words should be learnt so that each may be readily known as a whole :—

And, but, that, when, where, not, to, with, from, of, by.

A, the.

He, she, it, you, they, them.

Be, have, may, can, shall, will, is, has.

Prefixes : re, per, con, im, non, sub, un.

Affixes : able, tion, less, er, est, ed, ing, ly, dom.

At a later period of instruction it will be desirable to add to the list.

Exercises and sentences with the above words may be given when they are learnt.

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\* Rev. T. Arnold, "Lip-reading," p. 23. Most of the above list of words is from the same work.







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